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THE LETTER BOX

This department is calculated to add to Junior Arts and Activities' usefulness to you. Each month we shall answer as many of your questions as possible in these columns. In addition, each question received will be answered by a personal letter.

To give you the benefit of the knowledge and opinions of more than one individual, we have planned that your questions shall be answered in alternate issues by Netta Dresser, long a contributing editor of Junior Arts and Activities, and by our editor.

Address all questions to the Editor, Junior Arts and Activities, 4616 North Clark Street, Chicago 40, Illinois.

Dear Editor:

I am enclosing a card with a child's hand imprinted on blue paper. It makes a very pretty card for children to give to their mothers. The pupil who brought this card to me said that his art teacher had him put his hand in a pan of water, then he placed his wet hand on the blue paper and it left an imprint in white.

Please tell me what kind of paper has been used. Did the water have a chemical in it?

—E.C., Oklahoma

Here is the method by which the blue-

print picture was produced: Ordinary blueprint paper can be used. This, as you know, when unexposed, is white, but it is covered with a chemical. The hand which has been dipped in water and placed on the paper dissolves the chemical where it touches and the chemical comes off with the removal of the hand. Incidentally, any wet object will be just as effective. Now there is no chemical where the wet object has been placed. The paper is then exposed to light—sunlight or a strong lamp—and the portions of the paper on which the chemical still remain will turn blue.

Dear Editor:

Can you tell me where I can get material for use in the teaching of handwriting in the intermediate grades.

—H.M.B., Ohio

The following sources may provide you with the material you desire: Zaner-Bloser Co., 612 N. Park St., Columbus, Ohio. *Show Me How to Write* by Coard; A. M. Palmer Co., San Francisco, California. Russell Sage Foundation, 130 E.

22 St., New York, has a handwriting scale (10c) but we are not certain that it gives achievements for intermediate grades. A letter of inquiry should elicit that information. *The Development of Functional Handwriting, A Handbook on Teaching Writing* by Freeman; State Department of Education, Trenton, New Jersey, 1941. *Changing Practice in Handwriting Instruction* by West; Public School Publishing Co., Bloomington, Illinois.

Dear Editor:

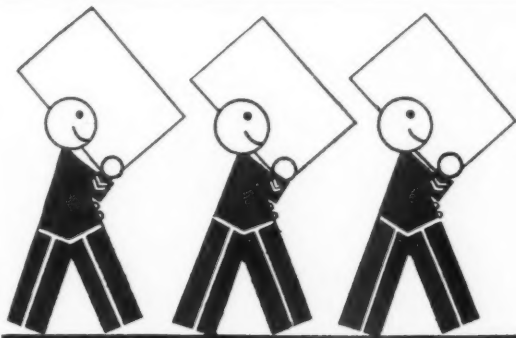
Do you know where I can find a series of hectograph maps on the exploration and settlement of the U.S. east of the Mississippi River?

—S.H., Alabama

Growth of Our Nation may answer your needs. Here is a description of it as outlined in the catalogue of Earl J. Jones, Publisher, 740 Rush St., Chicago 11, Ill., from whom sets may be obtained at 60c each.

"Large poster maps to build up. 18" x 26", bring visual teaching meth-

(Continued on page 2)



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LETTERS

(Continued from page 1)

ods into the field of American history. No. 1 (in the set) shows the territorial growth of the U.S. No. 2 shows the States formed out of the territories and dates of entry into the Union. No. 4 shows the world, including the U.S. and its possessions, also naval bases leased from Great Britain."

Dear Editor:

I am working on an art committee in our county and I have chosen the subject of integration of other subjects, special holidays, and the like, with art. Can you suggest any former issues of *Junior Arts and Activities* which have had especially good materials on such integration?

—E. A., Wisconsin

The following issues are still available from us at 25c per copy and contain such integration ideas. "How Pilgrims Changed Their Environment," November, 1945, upper grades; "A Spring Activity," April, 1944, primary grades; "The Merry Month of May," May, 1942.

The following books may also be helpful: *The Integrated School Art Program* by L. L. Winslow (McGraw-Hill, New York, 1939, \$3.50). *The Arts in the Classroom* by Natalie R. Cole (The John Day Co., New York, 1940, \$1.72). *The Child and Things* by Edwina Fallis (World Book Co., Chicago, 1940, \$1.75). *Art, a Way of Life* by M. E. Haggerty (University of Minnesota Press, Minneapolis, Minnesota, 1935, \$.50).

Dear Editor:

I am teaching grades five and six and I would like to know if there is any place I could write for free material for classroom geography of Asiatic countries.

—B. J., Wisconsin

You may find the following material helpful: Government of India, Information Services, 2633 16 St., N.W., Washington 9, D. C.; Public Relations Director, British Information Service, 30 Rockefeller Plaza, New York 20, N. Y.; China Society of America, 570 Lexington Ave., New York 22, N. Y.; United China Relief, Inc., 1790 Broadway, New York 19, N. Y.; Netherlands Information Bureau, 10 Rockefeller Plaza, New York 20, N. Y.; General Motors Corp., Public Relations Dept., 1775 Broadway, New York 19, N. Y. (free films); Goodyear Tire and Rubber Co., Motion Picture Dept., Akron, Ohio, (free films).

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Write To

CIRCULATION DEPARTMENT
Junior ARTS & ACTIVITIES

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USING PROJECT MATERIAL IN THIS ISSUE

"How Trees Grow" (page 9) may be correlated with the conservation experiments on pages 30 and 31. The children will better understand how trees help to prevent erosion (and thus aid soil conservation) if they can see diagrammatically the work of the roots of the trees.

The kites outlined by Dr. Rice (pages 14 and 15) are larger and more scientific in construction than the one described in the March issue (page 22). Note the hints about utilizing the activity so that it embraces many areas of learning and becomes an integral part of the school program during the time that kites are being made and used.

The "Easter Party Favors" (page 16) can, with few changes, be used as favors for parties at other seasons of the year. Merely by filling the shells or cups with other types of candy and making different standups one can adapt them. Let your pupils examine this project with that thought in mind. It will become, thereby, more creative and resultful.

Posters similar to the one shown on page 19 should be made by primary pupils during their courtesy drive. Simple cut-paper or tempera posters are most effective but crayon may also be used.

"An Easter Card" (page 21) is simple enough for kindergarten children to make successfully. Here, too, there is room for creative expression since no two cards should look alike. Also, by adjusting the dimensions of the card it can be made to fit into standard commercial envelopes and thus eliminate the necessity of making envelopes in the classroom. This latter is a profitable activity, however, if there is time, and teachers are referred to the December 1945 issue of *Junior Arts and Activities* (page 25) for suggestions for the making of envelopes. These, too, were designed for use by very young children.

"Weaving With Paper Plates and Boxes" (page 22) is an excellent project to use in introducing children of the intermediate and upper grades to weaving. If they have never carried out a

weaving project, the novelty of using such ordinary materials as those described adds interest. There is an opportunity for experimentation, too, because materials other than the crepe paper mentioned by Miss Waltner may be employed on these simple looms. For example, heavy twine or rope may be used to make attractive table mats of rough texture so popular today.

Instead of having a bunny standup on the Easter basket (page 25) you and your pupils may decide on a baby chick, a large Easter egg, a tulip, or a lily instead. If the baskets are to be made by children older than kindergarten you might encourage them to sketch their own original standups for the sides of the baskets.

The unique combination of one phase of design, arithmetic drill, and a fascinating game in the "Art and Arithmetic" project (page 32) should prove most effective in the upper grades for review purposes, in the intermediate grades for promoting an interest in arithmetic. Examine the project for possible adaptations in other number work. It might be used for decimal drill also.

"Life in the Netherlands" (pages 36 and 37) is designed to bring out the various features of life in Holland—those features which particularly interest children in the intermediate grades. Children should be encouraged to make their own drawings showing examples of the food, clothing, shelter, occupations, etc., of the people of the Netherlands.

A different project for Eastertime is "Tulips From Egg Shells" (page 38). At this season of the year eggs are more plentiful and most children can bring the shells to school. While the project is primarily intended for use in the intermediate grades, second-grade pupils may be able to work it out without too much difficulty.

If you are planning a Dutch festival, you might like to have the class make the Dutch tiles (page 39). These are characteristic of the Netherlands and will give color to an exhibit.

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TEACHER OF TODAY

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Editor

M. E. LITTLE

Staff Artist

AMY SCHARF

Assistant Editor

Contributing Editors

HAROLD R. RICE

Head, Department of Graphic
and Plastic Arts
Professor of Commercial Design
University of Alabama

MARIE G. MERRILL

Author of Songs and Plays

LOUISE B. W. WOEPPEL

Supervisor of Music
Ralston, Nebraska

YVONNE ALTMANN

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NETTA DRESSER

Demonstration and
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MATHILDA K. NEWMAN

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HELEN M. WALTERMIRE

Teacher and Writer
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THIS MONTH

April, 1946

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From the Editor's Desk . . .



Today we emphasize the practical, the "preparing for a trade" phase of education. Education has become necessary not for its own sake but because "you can't get a job without a diploma." Not that this is not a down-to-earth, realistic view of the matter, and not that it is an undesirable attitude when included as **part** of one's attitude toward education; and it is certainly better than indifference. But, when it stands alone as the sole reason for learning in any way, whether in the schools or from one's own studies, it does not speak well for our conception or appreciation of what we often class as "the better things of life."

We realize that many times "the better things of life" are spoken of super-

ciliously and snobbishly. Nevertheless, there are such "better things"—"man does not live by bread alone"—and they are created for and available to not just the few, but for and to all. They were created to enrich life and to interpret it.

Few, if any, of us are born with such appreciation; it is developed. When children are at the elementary-school age they choose and reject ideas that remain the basis of their personalities. Therefore, the elementary teacher can have a tremendous amount to do with whether or not education is recognized and respected as an open door not only to making a living, but also to a fuller, richer life, an understanding of one's self, one's environment, and one's fellows.

We realize that the average elementary teacher has her hands full as it is, and we do not suggest that the teacher neglect the basic curriculum. Rather such ideas should be incorporated in the basic curriculum. They should be presented as an integral part of living, not just niceties which are tacked on, so to speak. Besides the medium of the example of the teacher herself, this appreciation can be made interesting and desirable. For instance, when studying about men such as Lincoln and Washington it can be pointed out that they were not only "good citizens," but were also intellectually forceful, were thinking men, were appreciative of "the better things." Of course, that does not mean that these men or anyone for that matter, were well versed in all the arts. But it does mean that they realized that one's duty to oneself and one's fellows includes something more than keeping oneself fed and clothed and housed.

These are only two ways and any teacher, after a little thought and consideration, can find a hundred ways in which during the course of her everyday teaching she can make her pupils conscious of a sincere desire for and appreciation of a fuller, richer life through education of oneself.

—Editor

Signs of Easter

On Easter morning, though it
rain,
I know God sends the sun
again.
Daffodils bloom bright and
gay
Where yesterday deep snow-
banks lay.

And now, from branches bare and old,
Bright-green baby leaves unfold.
And where the willow faces west
A mother robin builds her nest.

Though His face I cannot see
I know my Father cares for me.

—Adelyn Jackson Richards



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TREES

A SEASONAL UNIT FOR UPPER GRADES

By HELEN M. WALTERMIRE

INTRODUCTORY NOTE

Tree festivals are probably as old as civilization itself. Arbor Day, as we know it, was first observed in Nebraska in 1872. J. Sterling Morton suggested that, "Wednesday, the 10th of April, be especially set apart . . . for tree planting in the state of Nebraska . . . and named Arbor Day." Over a million trees were planted on that first Arbor Day.

Other states followed the lead of Nebraska until today it is a school festival throughout the whole United States and in many foreign countries as well. The day is valuable both for the planting of trees and flowers and for impressing upon the youth of America the value of our trees and the necessity for preserving them.

QUESTIONS FOR DISCUSSION

1. Is it likely that plastics will soon take the place of woods in manufacturing many articles in common use today?
2. To what extent are steel, copper, glass, and cement replacing wood in modern home construction?
3. Is reforestation important primarily because we must replenish our lumber supply?
4. What recent steps has the government taken toward building up our forests as a national asset?
5. How could some of the tragic waste of forests during the early periods of American history have been avoided?
6. Where is your nearest public park? State park? National park?
7. How is wood used in the manufacturing of rayon?
8. What are some of the things required of campers who use our national campgrounds?
9. Is most timberland suitable for agriculture after trees have been cut?
10. How may snow either harm or protect the young growth in forests?

SUGGESTED ACTIVITIES

1. Organize an actual reforestation project. Plant trees along a street, on

the school grounds, or on an eroded piece of land in your community.

2. Make fire-prevention posters and post them in your local forests and parks.

3. Invite the Boy Scouts to give a demonstration of the proper way to lay a campfire.

4. Thin out undesirable trees and clean up near-by campgrounds or forests.

5. Trace the evolution of the United States Forestry program from the creation of Yellowstone National Park to the creation of the C.C.C.

6. Make a drawing of a cross section of a tree and label the various parts.

7. Compare the forestry program of the United States to that of such countries as Holland, Norway, and England.

8. Explain, "The growth of a tree is a continuous struggle for a place in the sun."

9. Make a chart showing the various stages in the growth of a tree. How does a tree increase in height and spread of branches each year? What is a terminal bud?

10. Make a large map of the United States showing in color the great national parks and important forest regions.

STUDY OUTLINE

I. The forest

- A. The life of a tree
- B. Relationship of trees
- C. Forest soils
- D. Animals of the forest

II. Forest regions of the U.S.

- A. Northern forest region
- B. Central hardwood forest region
- C. Southern forest region
- D. Rocky-mountain forest region
- E. Pacific-coast forest region

III. Importance of our forests

- A. Relation to landslides, snowslides
- B. Protection of homes, fields, orchards
- C. Relation to sand dunes
- D. Forests as playgrounds

- E. Flood control aids

- F. Forest products

IV. Forest products

Make this list as long and as varied as possible

- A. Matches
- B. Boxes and crates
- C. Lumber
- D. Shipbuilding
- E. Furniture
- F. Crossties for railroads
- G. Posts and poles
- H. Musical instruments
- J. Fencing
- K. Paper pulp
- L. Wooden novelties
- M. Mine timbers

This might be used as a game in the classroom, the child having the longest list is the winner.

V. Enemies of the forest

- A. Fire
- B. Insects
- C. Fungus growths
- D. Animals
- E. Storms, snow, and wind
- F. Man

VI. National forestry

- A. National forests
- B. The forest rangers
- C. The science of forestry
 1. Range experiments
 2. Nurseries
 3. Work of agricultural departments in colleges

VII. State forestry

- A. Fire protection
- B. State parks
- C. State forests
- D. State nurseries
- E. Co-operation with farmers, clubs, etc.

- F. State schools of forestry

VIII. Emergency conservation work

- A. Purposes
- B. Organization
- C. Long range planning
- D. Part played by C.C.C.
- E. Results hoped for

Trees

IX. Fire prevention in our forests

- A. Rules regarding matches
- B. Tobacco
- C. Making the campfire
- D. Breaking camp
- E. Burning brush or debris

TEST QUESTIONS

1. What are the principal foods of a tree? Are they supplied by air or soil?
2. How do trees reproduce? What prevents natural reforestation and necessitates continuous replacements?
3. How is a forest dependent on sunlight, soil, water?
4. How does "survival of the fittest" apply in the case of forest trees?
5. In exchange for the elements that a tree takes from the soil what does it contribute to the fertility of the soil?
6. List as many enemies of the forests as you can.
7. Explain the part the forests play in controlling floods and regulating our water supply.
8. Write a paragraph telling the story of the life of a tree.
9. Describe in detail the correct way to transplant a tree. What is the best time of year to transplant trees?
10. What trees are not native to the U.S.? What forest products do we import?

SUGGESTED CONCLUDING ACTIVITIES

1. Debate: National ownership of forest lands is preferable to private ownership.
2. Game: Divide the class into two sections. Each side shall in turn name a material, building, or product produced without directly or indirectly using lumber. If the opposing side can prove that lumber is used in its production a point is scored for that side. This game will impress upon the group that few things are actually produced without in some way using lumber.
3. Plan an Arbor Day program. The following are suggestions you might make use of.

Song—"America the Beautiful"

Recitation—"Plant A Tree," by Lucy Larcom

Reading—"The Story of Two Matches," by Robert Louis Stevenson

Recitation—"Trees," by Joyce Kilmer

Essay—"The Origin of Arbor Day"

Recitation—"Requiem," by Irene Welch Grissom

Song—"America"

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Forest Facts for Schools, Pack and Gill

Forest and Mankind, Pack and Gill
The School Book of Forestry, C. L. Pack

Riding the Chuck-Hill, Woolsey. The story of a forester in peace and war.
First Book of Forestry, F. Roth
School Primer in Forestry, H. M. Chittenden

Forest Products, Their Manufacture and Use, N. C. Brown

Pamphlets from the U. S. Department of Agriculture, Division of Forestry: "Information on Forest Reserves," "National Forests and Lumber Supply," "Forest Resources of the World," etc.

The Union Pacific Railroad offers excellent free booklets on our national parks: "Colorado Mountain Playgrounds," "Zion, Bryce, and Grand Canyon, Three National Parks," "Yellowstone and Grand Teton National Parks."

lowstone and Grand Teton National Parks."

U. S. Bureau of Census, "Forest Products of the United States."

Your own state has useful material on this subject which may be secured by writing your nearest agricultural or forestry college.

ANSWERS TO DISCUSSION QUESTIONS

1. Yes.
2. To a large extent in larger buildings and the most modern type of dwellings.
3. No, for flood control as well.
4. Planted millions of trees, cleared forests of underbrush, and built many miles of roads through our national forests.
5. By using to better advantage the trees which it was necessary to cut. By reforestation whenever possible and by avoiding wholesale burning as a method of clearing land.
6. If you do not know where your nearest state park is, call your local automobile club for this information.
7. For a complete description of the method of manufacturing rayon refer to your encyclopedia.
8. Leave the camp site neat and clean. Put out all fires before you leave. Do not destroy plant or animal life in the forest.
9. No.
10. Snow may protect the very small growths from the severe winter temperatures but if it becomes too heavy it may break the branches from larger trees.

ANSWERS TO TEST QUESTIONS

1. a. Carbon dioxide, water, soil salts. b. Both.
2. a. By seed. b. Crowding, lack of sunlight, drought.
3. A forest depends on sunlight, rich soil, and plenty of water for proper growth.
4. Yes.
5. Humus.
6. Fire, flood, wind, snow, insect pests, careless campers.
7. The trees of the forest store the water during the rainy season and prevent sudden disastrous floods.
8. To write a paragraph on the life story of a tree refer to one of your nature-study books.
9. Dig carefully around the tree. When lifting it disturb the roots as little as possible. Plant facing the same direction in which the tree was originally. Press earth down firmly over roots and water well.
10. Mahogany, cork, ebony.

ARBOR DAY

Plant a tree for cooling shade;
Plant a tree for food—
Nuts or fruits; a tree for birds—
Any tree is good.

Plant a tree for beauty's sake:
How lonely earth would be
Without the music of the wind
Or raindrops in a tree!

—Marion Doyle



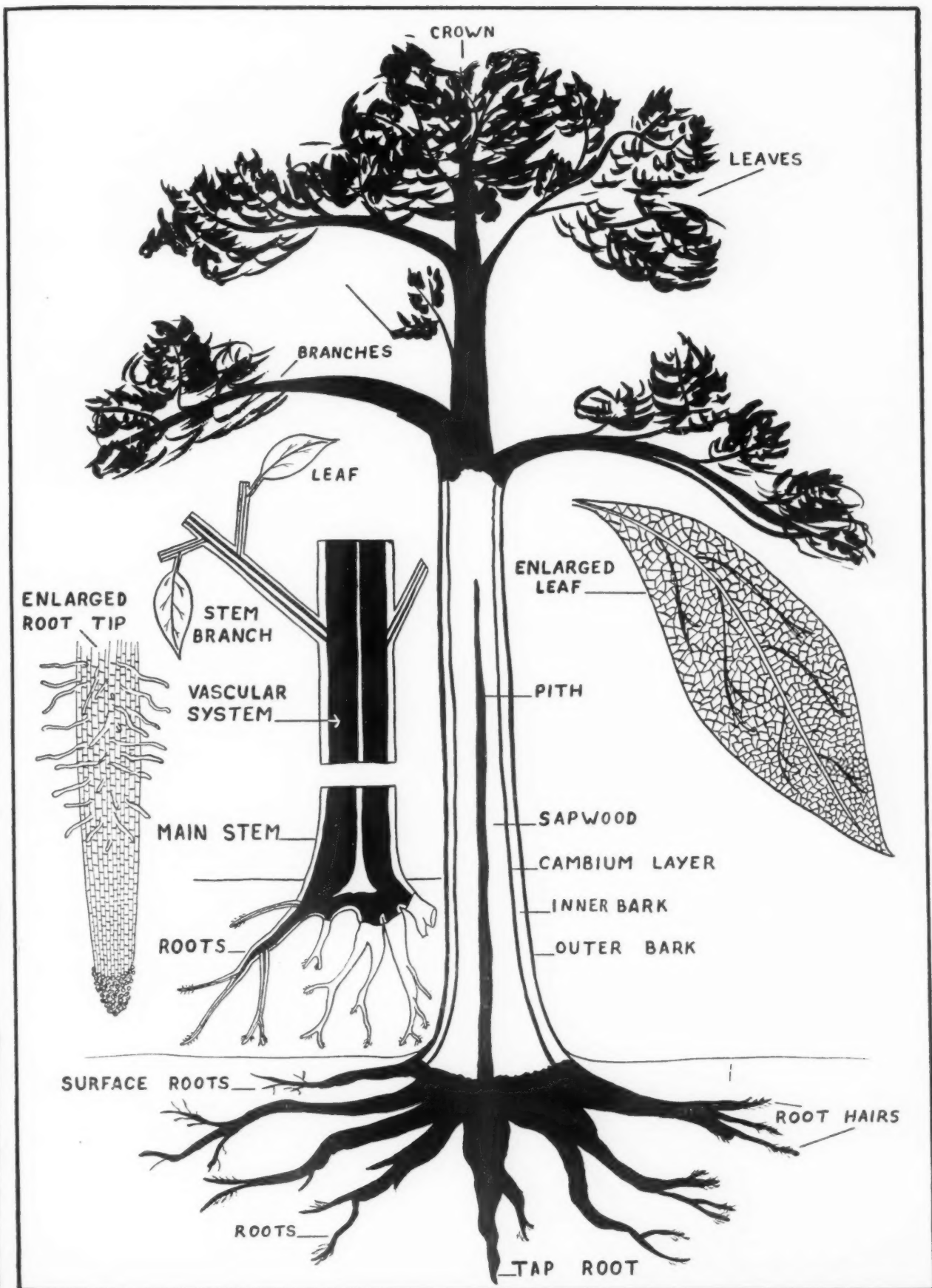
TREES

Friendly elms and maples shading
Every village street,
Chestnut trees and lindens with their
Flowers fresh and sweet,

Lovely weeping willow trees,
Poplars tall and strong,
Pines and spruce and hemlocks with their
Lovely sighing song,

Slender silvery birches that go
Bending in the breeze—
There's nothing in the whole wide
world
So beautiful as trees.

—Marian Kennedy

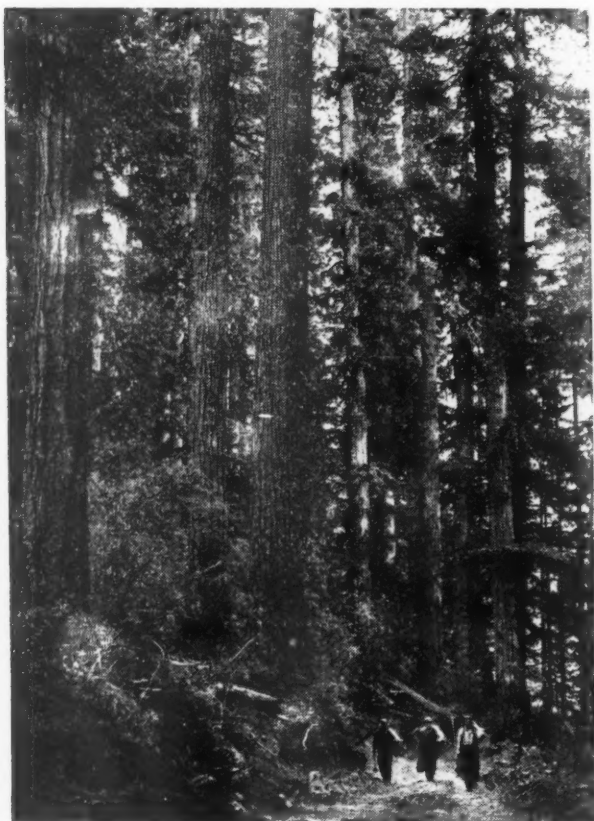


TREES AND FORESTS —



Here we see boys and girls thinning small seedlings of fir trees. These seedlings will be thinned again as they grow. When they have reached a sufficient size they may be transplanted.

These giant trees are Douglas firs.
They grow in the great American northwest.
See how small the men are in comparison to them.



These are another kind of pine trees.
They grow in the south and are called southern pines. They
are not so large as the Douglas firs.



The pictures on these two pages show various aspects of trees and the uses to which man has put this most important natural resource. During the course of the unit two listings might be made: the different kinds of trees and the different things that are made of wood or from wood products. Then the class might collect additional pictures to illustrate these two categories and a notebook including both the listings and the illustrations might be compiled.

Such a notebook — a project for the entire class — is a valuable addition to any classroom library. It can serve succeeding classes as a source of reference material. As a matter of fact, the wise teacher might emphasize the making of classroom notebooks containing factual material since it will be of considerable help to her and to oncoming classes.

IMPORTANT NATURAL RESOURCES



At the left we see men feeding thin sheets of wood into a machine which compresses them. Many thin sheets of wood so compressed are called a sheet of plywood.

Photographs from free publications from American Forest Products Industries, Inc.



Wood is used to make many decorative articles. This picture shows you some of them.



Designers are always thinking of new ways to use wood. An entire set of dishes, as this picture shows, can be made almost entirely of wood.

HOW TO PLANT A TREE



In connection with Arbor Day celebrations, your class may take part in a school or community tree-planting ceremony. An activity of this kind is valuable experience in developing community spirit and also is good training in conservation awareness. Preliminary to the actual activity and motivated by an interest in the coming event, the children will wish to know just how a tree should be planted and how to care for the young tree.

If the tree is obtained from a nursery it will arrive with its roots in soil and the whole root-and-soil portion wrapped in burlap. This, of course, will be removed at the time of planting. However, if the children select their own tree from fairly large seedlings, they must see that the root system is not cut or injured. Therefore, it should be removed as shown in the picture at the top left of the page.

The hole into which the tree is to be placed should be wide and deep enough so that there will be plenty of room for the roots—no crowding. It is a good idea to place a few inches of rich soil into the bottom of the hole to provide plenty of nourishment for the transplanted tree.

While someone holds the tree upright (if it is a small tree this may be done as shown in the picture at the bottom left), another person should work the soil around all the roots of the tree. Then the remainder of the soil is tamped gently but firmly around the roots.

As an additional precaution, a small depression around the tree (see the illustration above right) should be left so that water may be retained. This is an aid to the tree in becoming adjusted to its new environment. Water artificially added should be poured gently into this depression.

BUILDING A FARM IN THE SEA

A STORY

By ELIZABETH L. SHEFFIELD

Little Peter was sitting on the grassy slope of the dike. His wooden shoes were lying beside him and he was wiggling his toes in the cool, green grass. Far below him was water. As far as he could see there was more water. It was the sea, and the tide was in.

When the tide was in, water was everywhere on that side of the dike. Of course, it was not always covered with water. When the tide went out, there was land. The land was just as wide as the water had been, almost.

One day Peter had gone far out across the land after the water had gone back to the sea. He was with his father. They had walked across the sand and his father had decided on something. Peter could tell by the look in his father's eyes as they walked back to the dike on which Peter was sitting now.

"What is it, Father?" Peter had asked.

"This will make a good farm," he had replied.

In a few days men were piling up dirt two feet high for a long distance over the land where the tide had spread across.

"Why are they piling up dirt into a little dike?" was what Peter wanted to know.

"We are starting to build a dike like the big one over there," and his father had pointed to the big one on which Peter was sitting now. Peter knew that underneath that ocean of water out there below him was a tiny dike which would some day grow into a big dike.

"How does it grow into a big dike?" he had asked his father that day.

"Every time the tide comes in it brings soil with it," his father said, "and every time the tide goes out it leaves most of that soil at the foot of that tiny dike. The dike grows a little at a time until it becomes 20 feet high or more. Then we put more dirt on it until it is very high. We often build a road on top as we did on the big dike."

"There must be water that cannot get back to sea behind the dike," Peter said.

"We have a plan to take care of that," his father had told him. Of course, Peter wanted to know how it could be done.

"Ditches and canals are dug and the water drains off," Peter's father continued. "You have seen the canals in the other farms." Indeed, Peter had seen many of them.

THE MESSENGERS

The dancing drops of April,
So quick and wet and grey,
Are messengers who spread the word
That spring is on her way.

They creep through earthen tunnels;
At earthy doors they tap;
And wake the many sleepers
Who dream and doze and nap.

"Wake up, our sunny coltsfoot!
Wake up, bright daffodil!
The fairies wait your golden fires
To dance upon the hill.

"Rise from your dreams, sweet violet,
Put on your newest gown,
And help us tell the waiting world
That spring has come to town!"

—R. A. Stevens

Peter walked across the top of the big dike and looked at the other side. There was a farm like the one that was being planned on the sea side of the dike. The finished farm had canals and the land in between the dikes was very rich. It had such fine vegetables. The new farms always had such rich soil. Peter had wondered why the new farms raised such fine vegetables. He had asked his father about this, also.

"You know this is the North Sea," his father had said, "and far across to the north is a country called Norway. Norway has fiords. That is where the water dashes in against high mountain

shores and cuts away the land. This soil washes out to sea and settles over the low lands of the Netherlands when the tide comes in. By building these little dikes, we hold more of the rich soil. After several years a farm grows behind the dike."

Peter thought that Norway must be very far away, for he could not see it across the great North Sea.

At one time Peter had taken a long journey. He had gone to a place that he could not see from his home, or even from the big dike. He had gone to Rotterdam with his father.

On this trip he had seen many wonderful things. There had been canals beside the road which they traveled. Another canal had crossed the road in a wooden trough. In both of the canals were long, narrow boats, and sometimes a row of long, narrow barges. These were filled with coal and other supplies.

It was early in the morning when they entered the city of Rotterdam. Women were out with buckets of water and brooms and were scrubbing the streets in front of their cottages. Others were scrubbing the steps of their homes.

Another time his father had taken him to the dunes, the hills of sand. There were tulips as far as he could see. The ground looked red, white, yellow, or pink because there were so many flowers.

"Why don't we grow tulips?" he had asked his father.

"Tulips grow better in land around the dunes country," he had said. "Under these great piles of sand there is much decayed seaweed and many sea animals. It makes the soil very rich. Men dig away the sand and find this rich soil beneath. That land is the best for growing these beautiful tulips."

Peter did not feel sad because the tulips did not grow so plentifully on their farm. He enjoyed the beautiful flowers, but he enjoyed the fine vegetables that grew on their farm, even more. And after all, one could not eat tulips!

PROGRESSIVE ART IN PROGRESSIVE SCHOOLS

ACTIVITIES WITH KITES

By HAROLD R. RICE

HEAD, DEPARTMENT OF GRAPHIC AND PLASTIC ARTS
PROFESSOR OF COMMERCIAL DESIGN
UNIVERSITY OF ALABAMA

This article is written to give the teacher further understanding of the fine arts and to aid her materially in sharing these experiences with her children. Suggestions made in articles of this nature enrich activities that originate in the classroom; however, they can never be considered as lesson plans designed for every situation, because individual personalities must be considered. If the reader uses these suggestions otherwise, the very essence of the underlying philosophy is lost and an artificial situation results.

INTRODUCTION

A number of desirable activities frequently grow out of seasonal interests. Each spring finds boys and girls busily engaged playing marbles and jacks, skipping rope, and seeking out the first spring flowers. Too frequently, however, these interests have little relationship to the more formal school program. Progressive teachers have recognized the educational value of such interests and have utilized them in enriching their daily programs.

Boys and girls show a decided interest in the making and flying of kites each spring. Evidence of this interest is borne out in the number of commercial kites which appear on the market each year. Teachers, capitalizing upon this nation-wide activity, find excellent opportunities in an integrated program. The making of kites involves measurement, construction, the handling of materials, and the application of art principles. A kite, to fly properly, must follow certain laws which invite study of the elementary principles of physics.

TWO TYPES OF KITES

Recognizing many variations, there are two basic forms which may be followed in designing a kite. The more popular kite is the diamond shaped style, Fig. (1). A more intricate type is the box kite, Fig. (2). This style will not operate under every condition, and while it appeals to many, it is not recommended for the consideration of the small child.

THE DIAMOND KITE

A number of school supply houses

offer kite sticks. These sticks are known commercially as dowel sticks. They are round, and come in various lengths. Sticks measuring $\frac{1}{8}$ ", $\frac{3}{16}$ ", or $\frac{1}{4}$ " in diameter give the best results. Dowel sticks of larger or smaller diameters than those recommended either break too readily or are too heavy for the proposed purpose.

Not all kites have a round stick. Most commercial kites have sticks measuring about $\frac{1}{8}$ " in thickness and of a $\frac{1}{4}$ " width. When available, this flat style is preferred, as it contributes materially to the ease of construction. It is necessary to join the two sticks at the point where they cross, Fig. (3). A much greater surface of contact is obtained from flat sticks as opposed to round.

With the proper material at hand, place the center of the cross stick at a point about $\frac{1}{3}$ of the way down the vertical stick, Fig. (4). Tie the sticks together with thread or string, Fig. (5). A small dab of good glue placed between the two sticks will help in making the union more firm.

A string contour must be added to the wooden frame to enable the artist to add the paper covering later. Usually the string is pulled through a slit in each end of the wooden sticks, Fig. (6).

There are two popular types of diamond kites. One is flat, and the other is bowed, Fig. (7). If the kite to be made is to be flat, the kite, prepared as just explained, is ready for the paper jacket. However, an additional step is necessary in the bowed style. A string must be attached to the two ends of the cross stick to bend the strip into a bow. The length of the string will be determined by the amount of bow desired, the greater the pitch the shorter the string. There are two methods of attaching the cross string to the bow. Slits can be cut in the ends of the cross stick, Fig. (8), or the ends of the string can be tied at points near the ends of the cross stick, Fig. (9). If the slits are used, it is necessary to tie

knots in the ends of the string, Fig. (10). These knots prevent the string from pulling through the slits.

Finally the paper is prepared for the kite. This may be one of an endless variety of papers. Thin tissue paper is used at times. However, a strong wind and careless handling will tear this paper easily. Many homemade kites use ordinary printed newspaper. Unprinted paper, such as used in schools for easel painting, is excellent since it offers a surface for decorative designs. Even a light grade of kraft wrapping paper can be used. "Butcher paper" (used in meat markets) is light in weight, yet strong and durable.

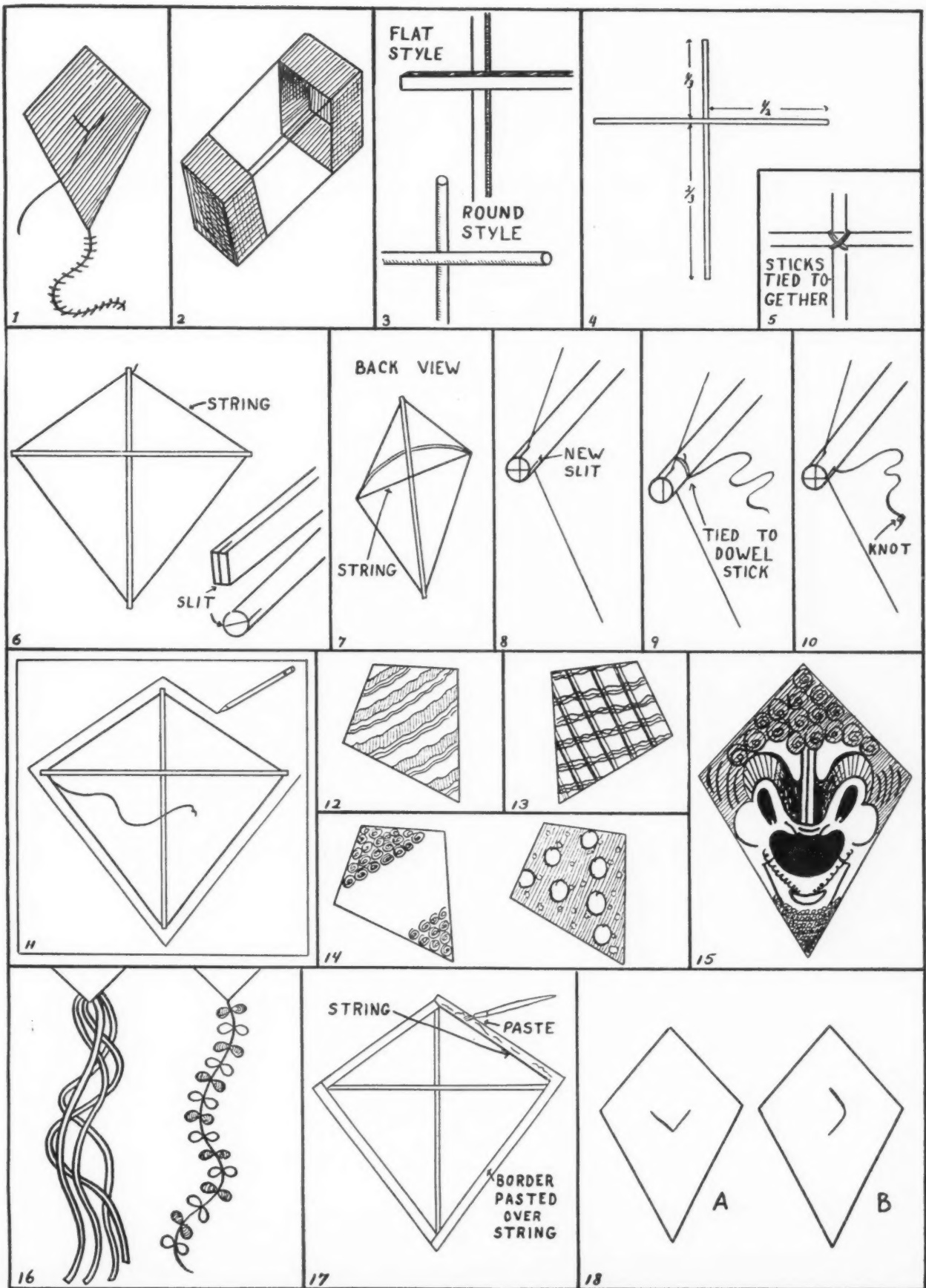
The kite frame is placed in the center of the paper. If the bow style is used, one end of the string attached to the cross stick is released so as to give a flat frame for the time being. The general shape of the kite frame is outlined on the paper with a pencil. A border at least 1" wide must be allowed, Fig. (11). The balance of the paper is then cut away.

DECORATING THE KITE

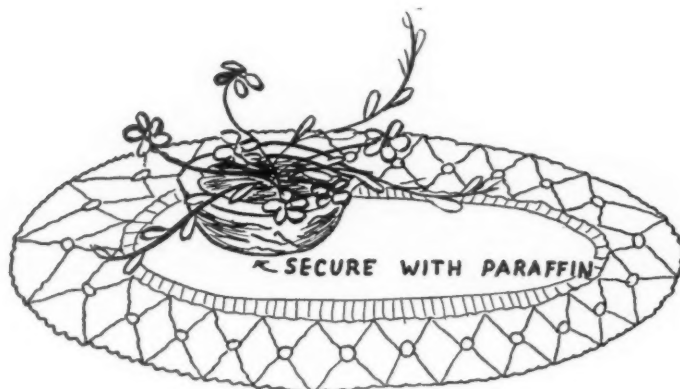
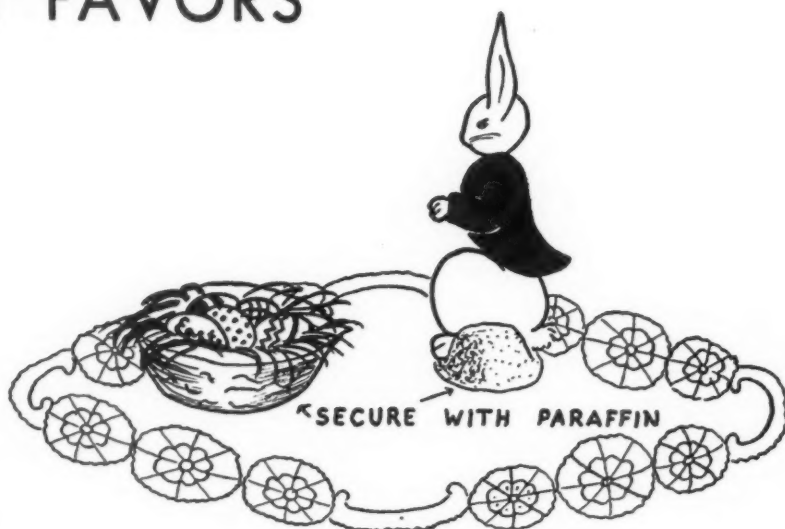
Almost anyone having the will to build a kite and the little patience necessary to follow the instructions can make a kite. However, the finished product has little of the expression of the individual in it. The main features in such an accomplishment are scientific insight and neatness and precision in planning. At this point, individual expression predominates. The builder may cover the kite with plain or patterned paper and be content with the result. However, the more creative mind will set to work creating an attractive design to be painted on the kite's face.

As a good kite will soar many hundreds of feet in the air, any tiny details of design will be lost. This factor must be kept in mind at all times. Thus the design used must be bold and strong in contrast of tone and color. A simple pattern of interesting stripes, Fig.

(Continued on page 42)



EASTER PARTY FAVORS



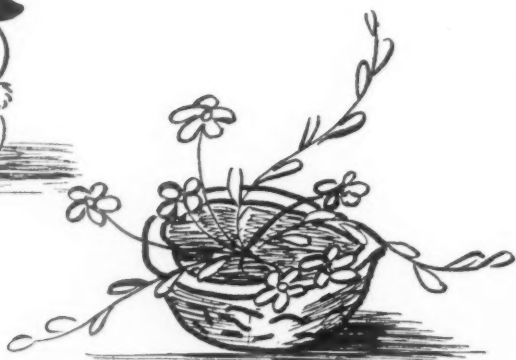
By LUCILLE STREACKER

For special spring occasions these favors are ideal. They are also nice to put on the family dinner table for Easter or May Day.

The baskets are English walnut shell halves. Take some canning paraffin and shave it into a little pan to melt. Then drop a splotch of it on small lace doilies. Set the baskets on them immediately while the paraffin is still warm and pliable.

Fill the Easter baskets with a bit of green grass and tiny candy Easter eggs or jelly beans. Cut bunnies out of paper and set them in split gumdrops so that they will stand up. Then paraffin the gumdrops to the doilies.

One bunch of tiny straw flowers from the ten-cent store will fill a great many of these for use as May baskets. Or, if you like, children can make their own flowers from toothpicks and colored paper. Fill the walnut shells nearly full of melted paraffin, then when it is almost set, push the flowers down into the basket.



A BASIC COURSE IN MUSIC EDUCATION

FOR ALL GRADES

By DOROTHY A. MILLER

LESSON ELEVEN

F and A Keys

"Class, what is the name of the white key on the left of three blacks?" "What is the name of the upper white in three blacks?" Repeat.

"Where is A located?" A is the upper white in three blacks. "Where is F located?" Repeat. Then give a general review of all key names.

Test

Key name. Key location. Point to keys for class to call name quickly. It is most important that each student have an automatic knowledge of key names and key location if music study is to be a joy.

F, A, C Staff Degrees

"Class, look at your correlator and tell me the name of the space below the bass staff." "The name of the first bass space." "The name of the second bass space." Repeat.

From Memory

"What is the name of the second bass space?" "The name of the space below the bass staff?" "The name of the first bass space?" Repeat.

Keyboard Location

"Where is the space below the bass played?" "First or second F?" "The first bass space?" "The second bass space?" Repeat.

"Class, what is the name of the fourth bass line?" "The name of the fifth bass line?" "The name of the line above the bass?" Repeat.

"Where is the fourth bass line played?" "Where is the fifth bass line played?" "Where is the line above the bass played?" Repeat.

"Class, what is the name of the first treble space?" "What is the name of the second treble space?" "What is the name of the third treble space?" "What is the name of the fifth treble line?" Repeat.

"Class, where is the first treble space played?" "The second treble space?" "The third treble space?" "The fifth treble line?" Repeat.

Three Locations of F, A, C On Staff

"Give the three locations of F on the staff." F is the name of the fourth bass line. F is the name of the first treble space. F is the name of the fifth treble line. Repeat.

"Give the three locations of A on the staff." A is the name of the first bass space, the fifth bass line, the second treble line. Repeat.

Keyboard Location

"Where is F the fourth bass line played?" On first F left of middle C. "Where is F the first treble space played?" On first F right of middle C. "Where is F the fifth treble line played?" On second F right of middle C.

"Where is A the first bass space played?" "A the fifth bass line?" "A the second treble space?"

LESSON TWELVE

Note Reading

Select from the degree cards: F the fourth bass line, F the first treble space, F the fifth treble line. A the first bass space, A the second treble space, A the fifth bass line. C the second bass space, middle C, C the third treble space.

Drill 1. "Who can be first to call the letter name of the note displayed?"

Drill 2. "Name the note and the keyboard location."

Hand Position

"Which fingers control hand position?" "Where should the fifth finger feel the key?" "Where should the

thumb feel the key?" "How should the nails be in playing?"

Note Playing—F, A, C Note Study

Write this study on the wall board and have the class copy it on their music tablet.

There is no excuse for students not being able to practice this study at home correctly when they have it written out in this way.

Reward all who play without a mistake with a star or credit mark, depending upon the age of the students. By doing this you are training the students in accuracy.

LESSON THIRTEEN

Review—C, E, G Keys

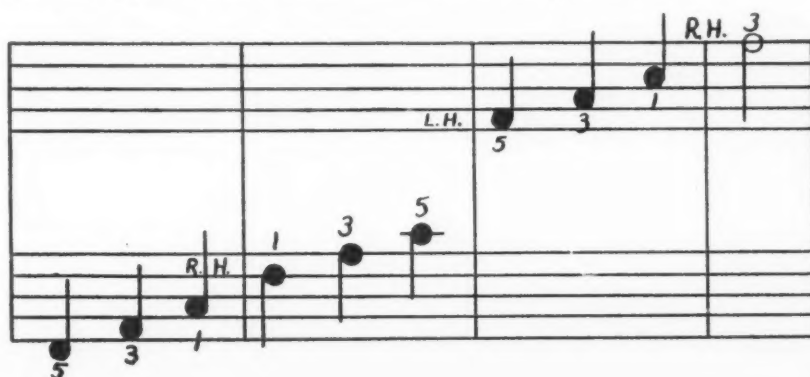
Test 1. "What is the name of the key on the right of two blacks?" "On left of two blacks?" "The name of the lower white in three blacks?"

Test 2. "Where is C located?" "Where is E located?" "Where is G located?"

Pointing Drill. Point to keys on wall board, requiring instantaneous answer.

Hand position. "Which fingers control hand position?" "What is the point of contact with each finger tip?" "Where should the thumb or first finger feel the key?" "Where should the fifth finger feel the key?"

Rote playing. Have each member of the class play the C, E, G tone study first with arm staccato as presented in Lesson Two; next, with the legato touch. Have everyone listen carefully to the tone produced.



A COURTESY DRIVE

AN ACTIVITY FOR PRIMARY GRADES

By AMY SCHARF

INTRODUCTION

When a child begins to walk and talk the fundamental concepts of courtesy and good manners should become a basic part of his training and education. However, very often, and especially in the last 15 or 20 years, such training has very often been neglected, practically ignored in many homes.

Courtesy and good manners should not be presented to the child as desirable because "everyone who is anyone has good manners."

Good manners are not just pleasant customs; they are an integral part of an orderly society and the moulding of desirable characteristics in the child. They are one of the marks of civilized human beings when they are presented as fundamentally desirable, just as honesty and truthfulness are fundamentally desirable.

It is on this basis that a courtesy unit or a courtesy drive should be inaugurated.

DEVELOPMENT

A good way by which to open a courtesy unit or drive, is a discussion of why courtesy is an important part of our everyday lives. Points which you will want to bring out in such a discussion include: (1) how courtesy enables us to get along better with one another (2) how courtesy facilitates order and purposeful activity (3) how courtesy inspires friendliness and respect.

After such discussion about the necessity and desirability of good manners and courteous behavior, keeping in mind throughout the point stressed earlier: that good manners are *fundamentally desirable*, there are several activities in which the class may engage.

One of these is dramatizing courtesy situations. For instance, three or four members of the class might have a mock luncheon or dinner during which they demonstrate the proper way to sit at the table, use of silverware, passing and serving, and the like. It should be pointed out, too, that boys pull out the

chairs for the girls when they sit down and when they rise.

If the children bring their lunches or eat in the school cafeteria, the demonstration of courtesy at the table can be made even more effective through application of etiquette in a real situation.

To make the whole school conscious of your class' courtesy drive, the children may make signs and posters to be placed at doors, over drinking fountains, by stairs, on bulletin boards, and other places where courtesy situations are likely to arise.



For instance, over the drinking fountain might be a picture of a boy holding the water on while a girl gets a drink. Or, at a door, a picture of a child waiting to go out while a teacher or older person goes out first. At the head of a stairway might be a poster illustrating "walk, not run down the stairway." These signs may be simple—stick figures make very clever illustration and they are easy for children to draw.

Children might also visit other classrooms, or have the principal, teachers, and other visitors in their own room. In this way they learn about host greeting visitors and entertaining them by showing them points of interest in the classroom.

Of course, murals and dioramas are good projects to include in such a unit. They might illustrate several courtesy situations, among them: courtesy in crowded stores or hallways, courtesy in getting on and off busses or streetcars, courtesy in the classroom, in the library, in the home.

Another classroom project is the making of courtesy notebooks. It is a good idea to make individual notebooks and then each child will have one of his own to which he may refer. Since courtesy is such an important factor in our lives, these notebooks might be a bit more elaborate and be given more attention than ordinary classroom notebooks. (Instructions for making durable and attractive books are given in The Teacher's Corner of the March, 1946, issue of *Junior Arts and Activities*.)

These notebooks might contain courtesy verses, either original or taken from another source, which are illustrated with stick figures.

INTEGRATIONS

Integrations and correlations of the courtesy drive with the rest of the curriculum are plentiful and obvious. As an arts and crafts correlation there is the making of signs, posters, and notebooks.

Language improves with the discussion of the drive and related activities, and by composing and studying courtesy verses. Vocabularies are broadened by such new words as: courtesy, host, drive, and the like.

Music can be correlated by the singing of courtesy songs, and by making up courtesy songs.

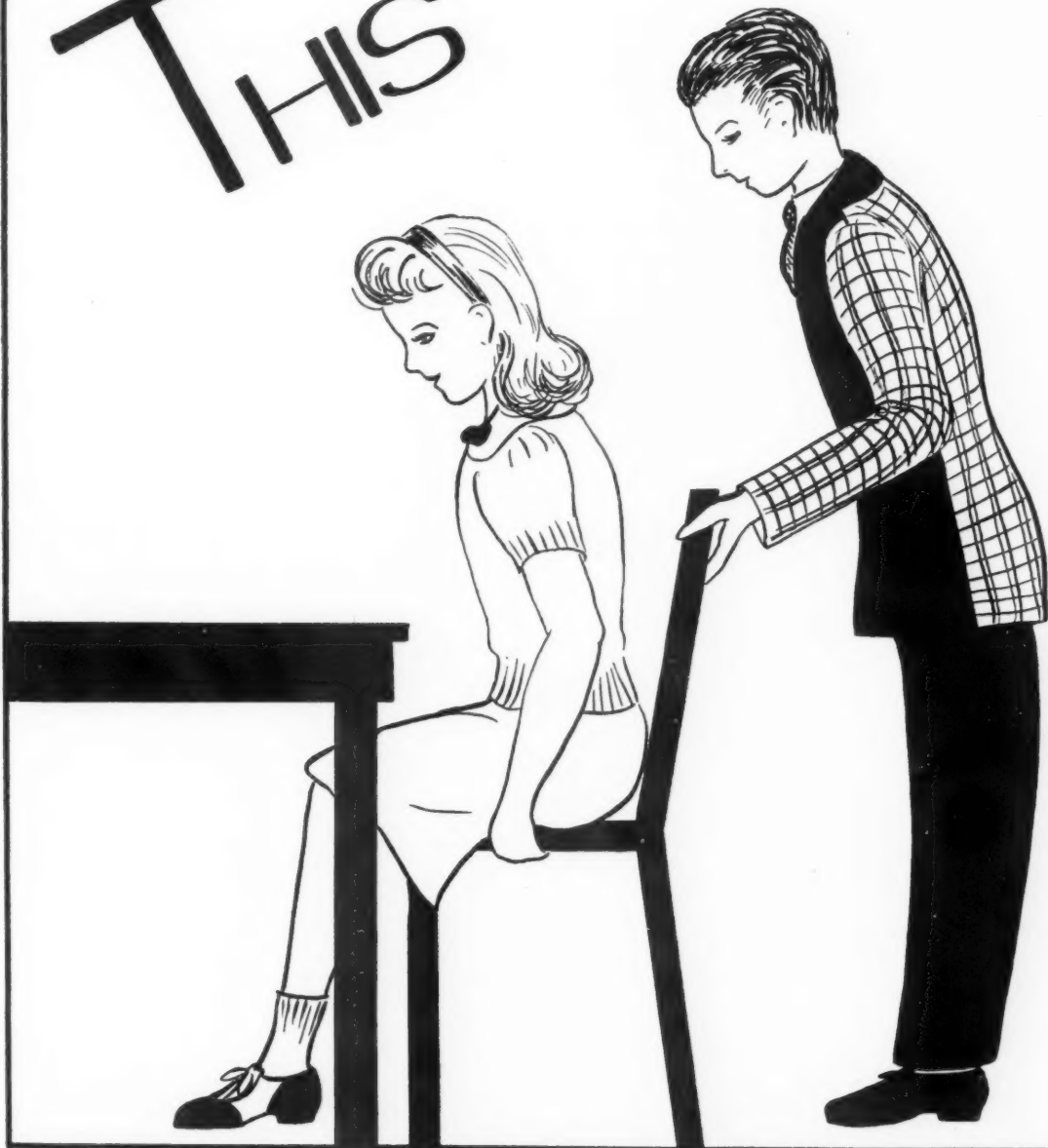
Arithmetic is correlated with seatwork; also, deciding what size signs to make and measuring for the notebooks both bring about clearer number concepts.

Individual situations bring up different opportunities for correlating and integrating the courtesy drive with other subjects. These will occur to the teacher as the unit progresses.

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Wee Moderns, Lillian Watson; Dorrance & Company

TRY
TODAY
THIS



COURTESY VERSES

By GAIL BROOK BURKET

PLEASE

Please is such a pleasant word
For a child to say
That we use it many times
Every single day.



TABLE MANNERS

We do not gulp and chew out loud
As greedy wolves and tigers do.
You may be sure we did not learn
Our table manners at the zoo.



WE ARE NEAT

Our backs bend easily,
And we are near the ground,
So we do not leave toys
Or clothing strewn around.



DOING ERRANDS

"Run for this and run
for that!"
We hear a dozen times
a day.
We do our errands
cheerfully,
Then scamper back to
play.

PROMISES

We make promises
with care.
When the words are
spoken,
We are bound and
cannot let
Any pledge be broken.

THOUGHTFULNESS

If anyone looks queer
to us,
We do not point or
stare or say
A word which might
be overheard
And cause unhappiness
all day.



BE HELPFUL

Don't wait to be asked
To do a kind deed,
But offer to help
When you notice the
need.

AN EASTER CARD

These simple Easter cards may be made in a variety of ways. All that is necessary is paper (white or colored, as desired), crayons, staples or a paper punch and ribbon, and the children's own creative abilities.

Below at the right we have shown two possible ways to make Easter cards in the shapes of eggs. For the top card, two eggs of the same size are cut from paper. The top one is decorated to resemble a colored Easter egg while the bottom one contains an appropriate Easter greeting. The two are stapled together at the top. They could be pasted but this is less neat and unless done with a fine grade of paste may allow the card to come apart.

The bottom egg card is made similarly except that two holes are punched at the side and a ribbon is tied through them.

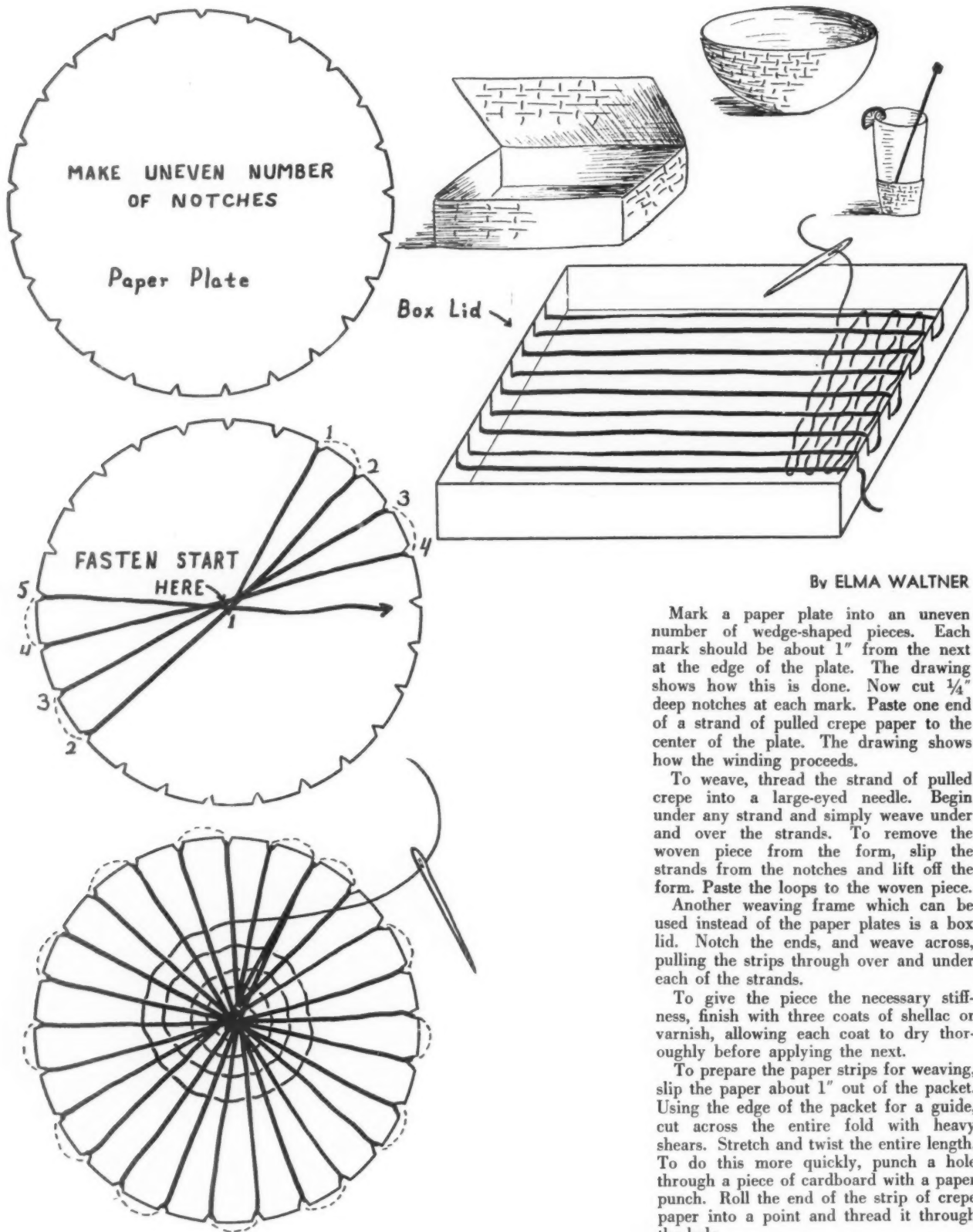
The rabbit card is easily made by placing a pattern on a piece of folded paper with the tips of the ears along the fold. The children cut around the rabbit except at the tips of the ears.

STAPLE

CUT DOUBLE ON FOLD



WEAVING WITH PAPER PLATES AND BOXES



By ELMA WALTNER

Mark a paper plate into an uneven number of wedge-shaped pieces. Each mark should be about 1" from the next at the edge of the plate. The drawing shows how this is done. Now cut $\frac{1}{4}$ " deep notches at each mark. Paste one end of a strand of pulled crepe paper to the center of the plate. The drawing shows how the winding proceeds.

To weave, thread the strand of pulled crepe into a large-eyed needle. Begin under any strand and simply weave under and over the strands. To remove the woven piece from the form, slip the strands from the notches and lift off the form. Paste the loops to the woven piece.

Another weaving frame which can be used instead of the paper plates is a box lid. Notch the ends, and weave across, pulling the strips through over and under each of the strands.

To give the piece the necessary stiffness, finish with three coats of shellac or varnish, allowing each coat to dry thoroughly before applying the next.

To prepare the paper strips for weaving, slip the paper about 1" out of the packet. Using the edge of the packet for a guide, cut across the entire fold with heavy shears. Stretch and twist the entire length. To do this more quickly, punch a hole through a piece of cardboard with a paper punch. Roll the end of the strip of crepe paper into a point and thread it through the hole.



SIX O'CLOCK RINGING FEAST

By THELMA MORELAND

The Six o'Clock Ringing Feast is a picturesque spring festival celebrated in Switzerland in honor of the arrival of spring. The long, cold Swiss winter is over and soon the mountains and valleys will be studded with blossoms and wild flowers.

Winter is represented by Bogg, a huge wooden effigy covered with cotton or wool. He is followed by pretty little girls dressed in dainty dresses and adorned with wreaths. These little girls represent the young spring. Bogg is formally executed at 6 o'clock when all the village bells ring wildly. This festival of Switzerland's is somewhat similar to Mexico's Saturday of Glory.

The soft April air from the mountains carried a breath of spring into the valley village, and the children were

all excited and gay, for it would be a merry evening. They were all dressed in their pretty national costumes.

Johanni and Peter scurried to their father's stable to borrow large sleigh bells. The schoolmaster's daughters, Andre and Anni, would be dressed as the Spring Queen's attendants because they were the prettiest little girls in the village.

Soon the bells began to ring and all the children assembled in the town square. Peter and his sister, their bells jingling merrily, raced to join their schoolmates. All carried bells of various sizes and shapes and tones. Some had dinner bells, some sheep bells, and one child had a silver-toned cow bell borrowed from gentle old Bossy. Johann, whose father was a carpenter, brought Bogg, made of oak wood.

"I made him myself," announced the

boy proudly. "Father let me use his tools and his shop and I did it all myself. But then my sister, Margaretha, helped me put the cotton on." The children all examined Bogg and they agreed that he was a very fine one.

Then Bogg was dragged through the streets winding along the river banks, and past the shops, and back to the village square again. The little girls sang and threw flowers along the way. Then at exactly six o'clock the great bell in the town hall pealed out and the forsaken old winter Bogg was lighted and burned by the oldest boys.

"Old winter is gone, goodbye, goodbye," sang the boys.

"Welcome, sweet springtime," sang the girls.

All evening bonfires blazed on the mountain tops to usher in the springtime.

ACTIVITIES IN THE KINDERGARTEN

GROWING PLANTS FOR MOTHER'S DAY

By YVONNE ALTMANN
KINDERGARTEN DIRECTOR
OSHKOSH, WISCONSIN

AUTHOR'S NOTE

This department belongs to you who teach young children. It is your department. You can make it whatever you wish. If you have any problems concerning your kindergarten class, write to the author in care of Junior Arts and Activities and she will answer them either on this page or through personal letter.

If you like this feature, let us hear from you. No problem is too small or insignificant for this department. We especially welcome the beginning teacher who wants to be started right on her career as a teacher of small children. If you would rather your name or state did not appear in print with your question, just say so and we shall omit it.

I. Motivation

Children always like to make something for their mothers for Mother's Day, which occurs next month. This desire can be coupled with a nature lesson.

Bring a narcissus bulb to kindergarten and say that you are going to take care of it every day, and when Mother's Day comes you are going to surprise your mother and give it to her for a gift. Immediately someone will be sure to say that he or she would like to do the same thing.

Another way to motivate the activity is to talk about the things that mother likes. This question could be asked: "What are some of the things you could do for her?" Tell them that there is a certain day each year on which people especially remember their mothers. Ask them if they would like to do something for their mothers on that day. They will want to. Then ask them what they could do. Since one of the children has probably already brought up the fact that his or her mother likes flowers, you can lead the answer around so that someone will bring out the right response. The latter idea is the motivation we used.

II. Objectives

(Note: Readers are referred to previous articles in this series for an elaboration of the general and specific objectives of this and similar activities. —Editor)

III. Development

After the children knew what they wanted to give their mothers for Mother's Day, a discussion took place as to where they would get the flowers. Finally someone suggested that they could plant some flowers since flowers were too expensive to buy. The problem then came up as to where we would get the seeds. It was suggested that they ask at home for flower seeds, but they would not tell why they wanted the seeds except that they would like to bring some seeds to kindergarten.

Soon seeds began to arrive in kindergarten. The children brought two different kinds of bulbs—tulip bulbs and narcissus bulbs—and many kinds of flower seeds.

Before the seeds were planted they were shown to the children. The children compared the seeds as to size, shape, and color. They were allowed to handle the seeds. They discovered that seeds come from many different kinds of flowers. Pictures were shown to them of the flowers that they could expect to bloom on the plants which would grow from the seeds. They were surprised to find that inside of every seed there is a tiny plant and also some food for this plant. They were told that some flowers produced more seeds than others. They found out that sometimes mother nature plants the seeds instead of their own mothers and fathers planting them. They were told that she does this with her helpers the wind, animals, bees, and birds.

If you live in a climate that is warm enough to have flowers already beginning to grow or growing, take the children for a nature walk or hike. You can limit the discussion to just talking about the flowers they see, or you can bring out the point that almost everything comes from seeds. Even the big trees started to grow from tiny seeds.

If you like, you might visit a flower shop or a greenhouse. From the people in either place the children could learn about the proper way to plant the seeds,

how often to water them, and all about the general care of the plants. Here, too, the children would see plants blooming.

Be sure to find as many books as possible about seeds. Visual educational supplies fit in nicely. We have a strip film on flowers which we showed to the children. Pictures of flowers and seeds displayed in the room will also bring forth questions.

Plant the seeds as the children bring them, though talk about them before you do this. You can keep out a few seeds of each variety so you can continue the discussion later. We made a chart of the seeds which we planted. The results pointed to this important fact: you should plant the seeds thick enough. Some of the pots were replanted three times. Look at the chart and see which seeds came up first. We found out that the best seeds to plant were mixtures of garden flowers, snapdragons, and bulbs.

The children can bring regular clay flowerpots or, if they wish, fancy flower pots from home. The clay flowerpots can be decorated and that is an additional activity for the children. Tin cans will work; some of our children even brought earthen jars. A few brought glass jars.

At the bottom of the clay flowerpots which have holes in them, place a stone or pieces of a broken flowerpot. This helps with the drainage. Fill the flowerpot with dirt that has been sifted through the hands. This is a good plan since some of the dirt that the children bring will probably be very hard and sometimes filled with stones.

Fill the pots with dirt about one-inch from the top of the flowerpot. Sprinkle with seeds. Use twice as many seeds as you think are necessary and you will have just about enough. Put a little more dirt on top. As the flower pots are finished being planted remove them to a table which is in the darkest corner of the room. You can have the paper on which the plants are standing divided

(Continued on page 42)

AN EASTER BASKET

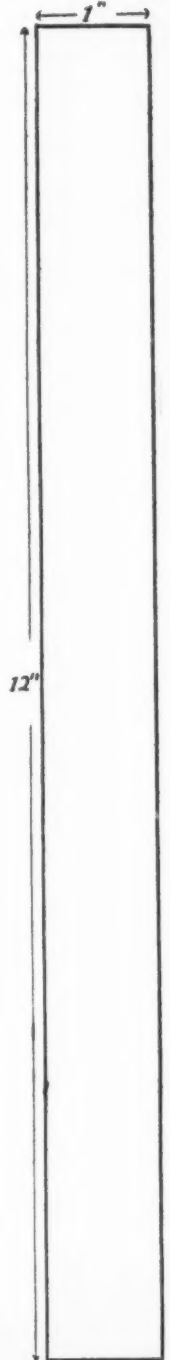
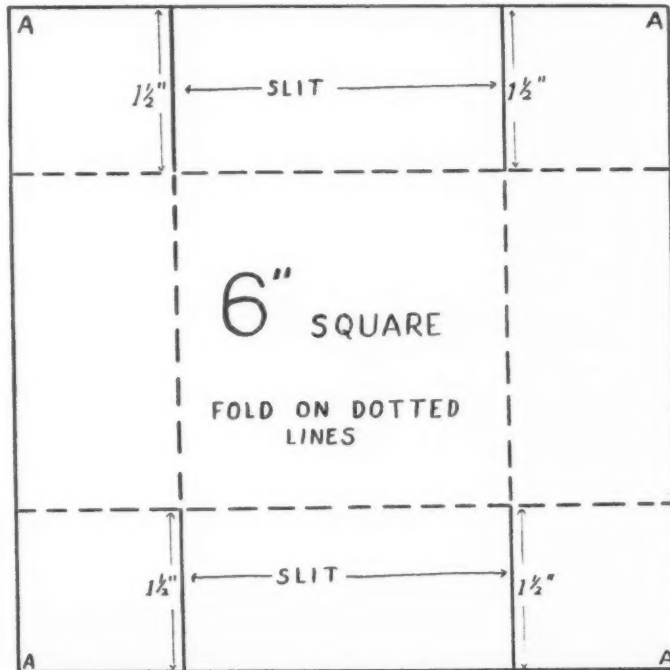
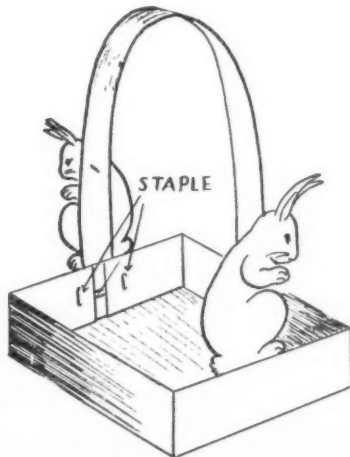
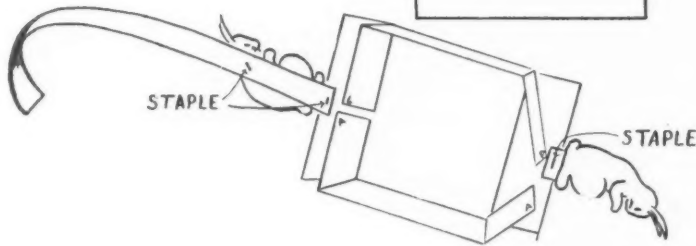
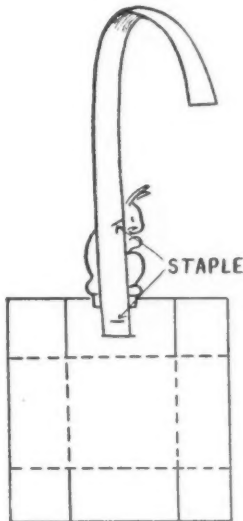
By YVONNE ALTMANN

I have found staples to be a very valuable aid in kindergarten craft projects. This Easter basket exemplifies their utility. Of course, paste may be used if staples are not available.

Since our children appeared to be more interested in filling Easter baskets than in making them—although all wanted to make a basket in order to fill it—I decided that it would be simpler if I made a master design for them to follow. Usually, we want our children to do things creatively, but circumstances alter cases.

I made a pattern similar to the one shown on this page and traced it onto construction paper (Easter colors). I also cut strips of construction paper to serve for handles. For decoration the children wanted Easter bunnies, so I made a supply of those, too. The children assembled their baskets, choosing whichever colors they wished. They also colored the bunnies to suit their tastes.

Then we cut green crepe paper in strips about one-half inch wide and filled the baskets with them. The strips can, of course, be cut narrower.



OUR TOWN

A SOCIAL STUDIES UNIT FOR PRIMARY GRADES

By ANN OBERHAUSER

The warmer days of spring encourage new activities, especially in the lower grades. Children, tired of the confinement of the winter months, need and want some new and more active projects to stimulate their interest and enthusiasm. Nothing could be better than a social-studies unit based on learning about the community. The subject and accompanying activities are easily adaptable to varying situations and the scope of the unit may be enlarged or reduced as time, abilities, interests, and facilities permit.

(While the unit plan to follow has been written with the institutions and facilities of a small town in mind, teachers in rural areas will note that they, too, can carry out a unit on the local community by making suitable adjustments.)

Let us assume that you have a first-grade class. You have been with the children since September and you have led them through units on home life and perhaps the grocery store and various community helpers. These latter have been isolated from a consideration of the community in general. But now the children are ready to broaden their horizons and look about them at a picture of the integrated activities of community life.

Naturally, you believe your class is ready for the unit and that their interest can easily be aroused. You look for a situation to arise which will enable you to direct the class toward the study. Meanwhile you tentatively plan possible activities in connection with the unit: excursions, notebooks, a program, dramatic play, and so on.

THE SITUATION

The immediate situation may be any of several. One child may tell about something he saw on his way to school. Relatives may arrive in town from a distant city. The children may discuss the work of their fathers. They may have visited the library. All or most of these subjects may be mentioned in one class discussion period. This is your chance, particularly the introduction of

work done by fathers. Ask the children to tell what their fathers do and list these occupations on the blackboard. Then discuss with the class the other features of the community. Suppose your list of occupations runs something like this: bricklayer, dentist, grocer, druggist, salesman, truck driver, policeman, janitor, barber, welder, etc. The idea is to integrate all these occupations with community life in such a way that the children will understand and gain valuable knowledge. Therefore, the next question is: "What other activities are there in our town?" Ask if the pupils know any railroad workers, factory workers, doctors, storekeepers, city employees, etc.

Gradually the concept of the community will grow upon the children. Additional discussions of the work of fathers and other people may be correlated and the emphasis shifted from the people to the institutions and how they serve the people.

INTEGRATIONS

There are many books about community life written expressly for children of the lower grades and, therefore, reading and vocabulary building will be important correlations and such correlations should begin early in the unit. The lists of occupations and community institutions should be made into charts for class study and achievement goals in supplementary reading might be worked out.

While geography as such is not to be considered at this level, what more naturally evolves than a diagram of the community? For example, you might make a sketch of the school on the center of the blackboard and then sketch in the streets adjacent to it. Then the children can locate their homes, stores, library, streetcar lines, railroads, factories, and so on. Before they know it, the children will be tracing routes from one point to another on the map and so will become familiar with the concept of mapping in a most practical way. Incidentally, the children might make maps of their own for inclusion in their own or classroom notebooks.

EXCURSIONS

Of course excursions will be the high-points of the unit. These are so simple to arrange: a trip to the corner grocery store, an inspection of a near-by park (noting drinking fountains, waste disposal containers, and so on), a ride on a streetcar (if the town has a transit system), a walk in the business section of the town, a visit to a railroad or bus station. There are literally hundreds of possibilities and, of course, more than one excursion should be made.

After each excursion, a discussion should serve as a means of correlating information previously obtained with that gained during the trip. Additions to the classroom map should also be inserted after the trip.

Again, while history is not a subject for primary grades, how better to introduce the concept of happenings in the past than by inspecting local historical monuments? The children may already be somewhat familiar with them from the conversations of their parents and the teacher, librarian, or some well-informed citizen might supply additional information. Children will be especially interested in sites of Indian villages, battles, pioneer settlements. If the town possesses a museum of historical curios (however modest it may be), it should be inspected by the class.

The work of the mayor, the town council, the police, the courts may also be included (especially in the second and third grades) and this will serve to introduce the children to our concept of legislative (the council), executive (the mayor), enforcement (the police) and judicial (the courts) branches of government.

ACTIVITIES

Dramatic Play: Whatever interests the children most will probably be the subject of re-enactment by them in dramatic play. The children might wish to use some of their dramatic play as a part of a program at the end of the unit.

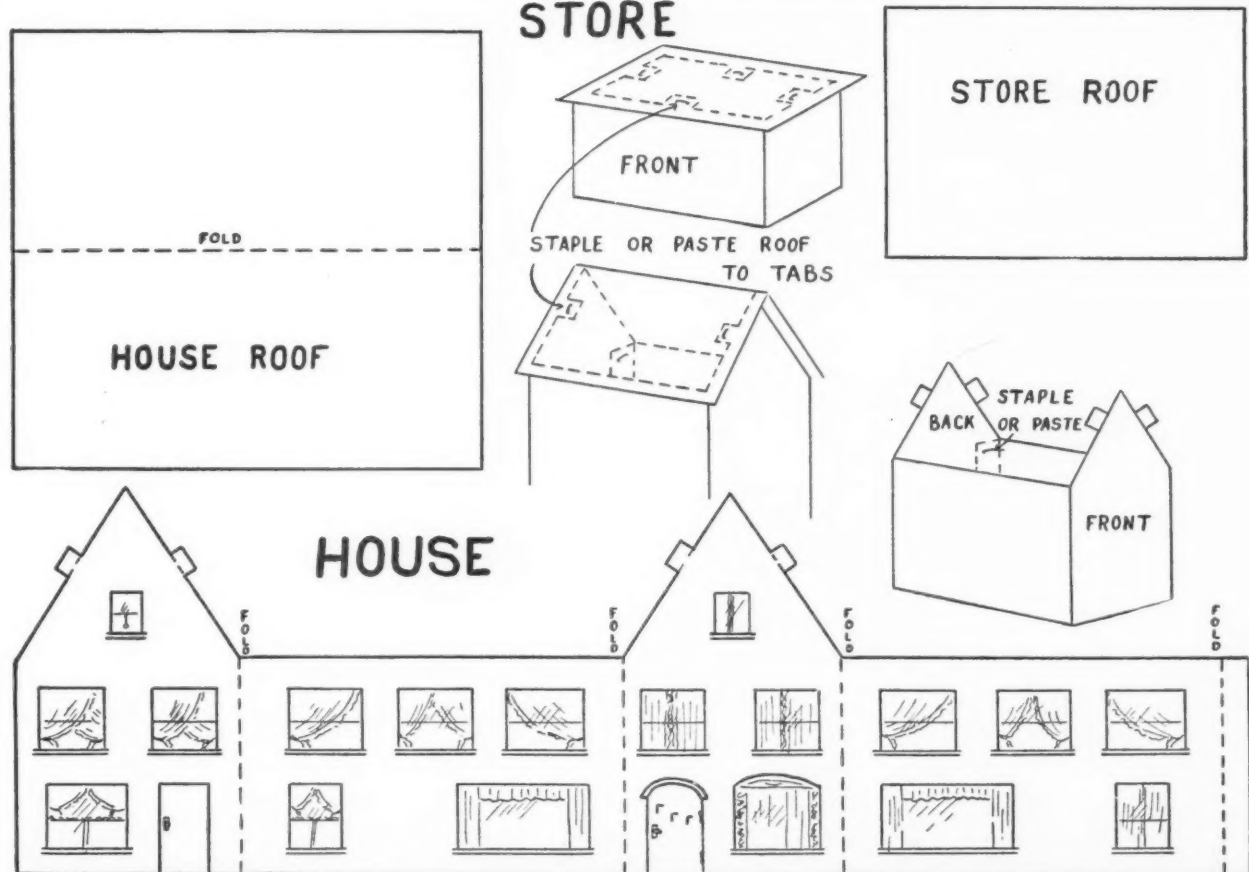
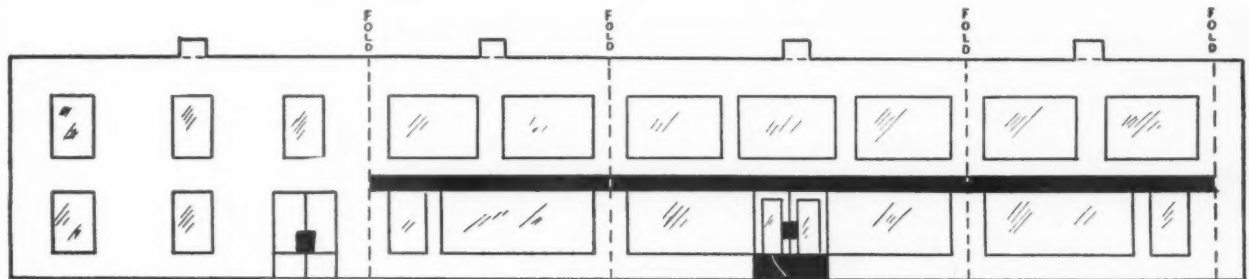
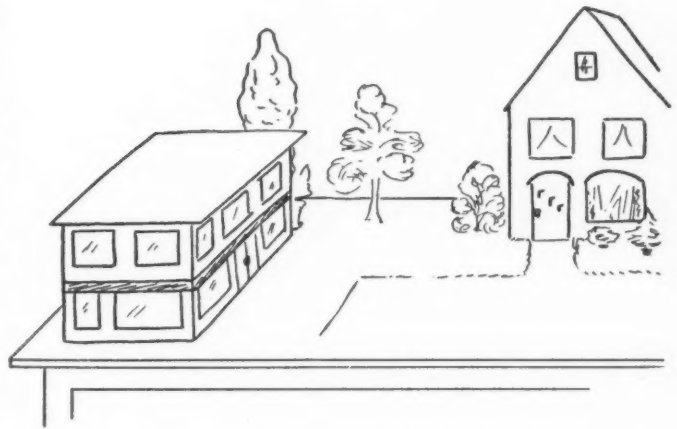
(Continued on page 47)

MAKING BUILDINGS

Construction work and sand-table projects are part and parcel of the activities of the primary grades. The suggestions for making buildings given on this page are presented with the idea of furnishing teachers with additional ways of erecting the buildings. These are only possibilities; they may be practical in some classes but may need modifications in others. They are not the only ways in which buildings may be constructed. The imaginative use of intact boxes is another possibility.

In order to make the block of store buildings such as shown below, long suit boxes, cardboard of similar weight, or even construction paper may be used. The store is sketched and scored as shown; then colored, cut, and folded. The roof may be attached as shown in the small illustration. Incidentally, if construction paper is used, paper clips may fasten the sides together.

The house at the bottom of the page uses the same principle but it has a roof of folded paper.



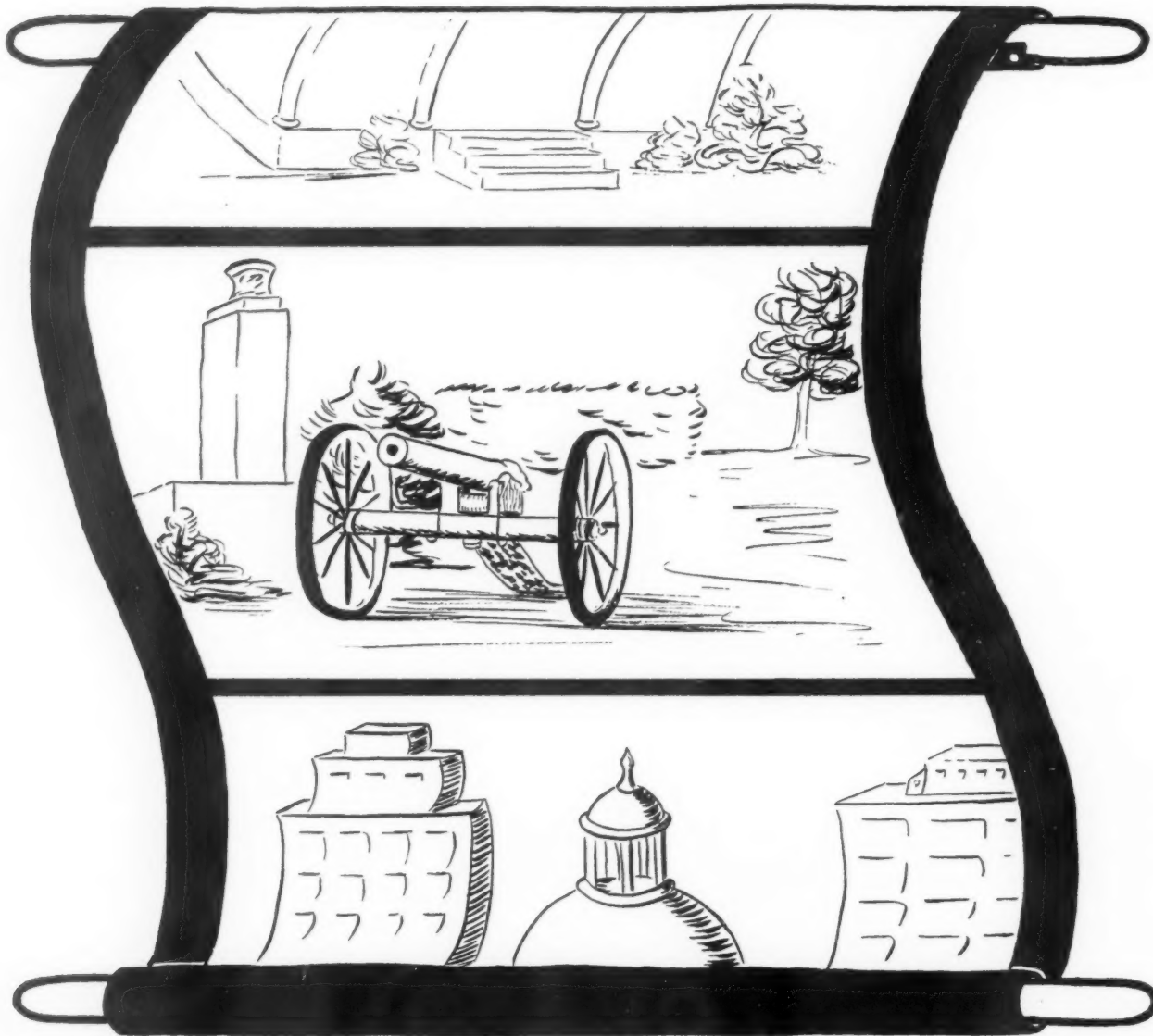
OUR TOWN – MOVIE



What could be better than incorporating the knowledge and experience gained during the unit on your town into a movie! The illustrations may be sketched on newsprint or butcher paper and wound on the bottom roll (see illustration at the left). It is important that the first picture in the sequence be the top one on the roll. In other words, the first picture should be at the top of the roll of paper used.

Notice the notch in the movie box. This permits the roll to be slipped into place easily and thus facilitates removing the movie.

Many possibilities for a movie about your town will be used by the children. Each child might make one panel then, when the movie is shown, as each illustration is unrolled the child who made it might explain it and tell why he chose that particular scene.



TEACHING MUSIC IN THE GRADES

CHORAL SPEAKING DEVELOPS RHYTHM

By LOUISE B. W. WOEPPEL
SUPERVISOR OF MUSIC
RALSTON, NEBRASKA

Whether or not one realizes it, the whole universe operates according to a rhythmic pattern. In nature this manifests itself in the alternation of day and night, in the seasons, in the rhythmic ebb and flow of the tide.

Human beings also are created to operate on a rhythmic pattern.

Physical education classes, rhythm bands, eurhythmics, even singing may aid children in establishing rhythmic recognition and response. However, all of these activities require musical ability which the child may not have. In that situation the child will concentrate upon either the rhythmic or melodic aspects, ignoring its less interesting or more difficult components.

A choral speech class, permits a child to concentrate upon the rhythmic elements to the exclusion of other factors. Many children seem to prefer choral speaking to other art classes because it seems easier for the less gifted child to master.

It is apparent that one cannot participate in choral speaking without responding to rhythm physically, mentally, and emotionally. If that be true, what are some of the results which one can expect? While individual reactions naturally vary, certain responses are typical. Many nervous children relax during choral speaking. Those with speech defects due to taut muscles or nervous tension usually show improvement in oral speaking, a gain which is manifested first in group work and later it "carries over" into solo recitation.

Mental values are also present. Participation in a speech choir requires concentration. One must recall not only when, but how, to speak. Self-discipline is also necessary; one cannot let a temporary feeling of high tension hurry a dignified line, nor permit one's own low spirits to retard the pace of a lively number.

In music classes, the child should find the problem of rhythm lessened. Oral reading should benefit because of the drill on articulation, enunciation, inflection, and phrasing. Lessened physical tension should be apparent in

writing, drawing, and crafts; taut nerves handicap the student in all of the arts.

Studies of industrial fatigue have proved that workers who follow a rhythmic pattern in their movements become less fatigued, yet, accomplish more work. In some plants these naturally rhythmic workers have been asked to teach their movements to others less rhythmically endowed. If that can be done in business, it should be possible to decrease school fatigue also.

The speech choir seems the natural activity to use for such study. Since individuals naturally vary in physique and temperament, one should use many rhythms in speech choir.

Variations in taste should also be considered. These differ somewhat in the age levels. Young children like poems of nature, animals, and child life. Intermediate levels also enjoy works about home, family, and country. Humor and whimsy within their comprehension are also appealing. Junior-high groups present more differences within the group; they should have the opportunity to learn all kinds. Some individuals like sound effects; some enjoy lyrics about nature, people, and home. Many respond to noble sentiments such as patriotism, loyalty, generosity, religious fervor, and love.

Since persons vary so greatly, it is wise to alternate rhythmic patterns also. Lyric forms appeal to all young children and to most of the older ones. However, the junior high groups should be permitted to study some blank verse gems, some modern free verse, such as that of Walt Whitman, and some strongly accented prose. "The American's Creed," and the "Gettysburg Address," and other patriotic masterpieces lose much of their difficulty and obscurity if studied in speech choir. Some of the Bible stories, such as those of Joseph, Ruth, and the Christmas story may well be read in speech choir, with all the group reading the narrative while soloists give the conversation.

The need for rhythmic response, as well as the subconscious yearning for

beauty, truth, and idealism may be fostered in speech choir if the numbers are chosen wisely. If you have not attempted such an activity in your classroom you have missed a rich experience. It provides physical response, mental stimulus, and an emotional outlet. Why not introduce this vital aid to living?

See *Junior Arts and Activities* for November, 1941 and January, 1944 for specific suggestions as to procedure.

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SAVING THE SOIL

A SCIENCE ACTIVITY

By JEAN CURRENS

Conservation of our natural resources is one of the major science problems of the country. Conservation of soil and water is an important phase of this work. The following group of experiments is made up of ideas challenging to youth of an intermediate-grade level.

The group of experiments should be carried on in the ordinary classroom on a table. Some could be performed on the school ground, thus avoiding considerable cleaning. If, however, you have a terrarium similar to the ones described in the October, 1945, issue of *Junior Arts and Activities*, that would be a desirable location.

1. What is the Value of Soil?

For this experiment use a can of black loam, another of sawdust, and a third can of sand, also grass seed and bean seed. Plant both kinds of seeds in each of the three cans. Water each the same amount. Place them side by side on a window sill. Watch to see which ones sprout and die, also which live. What one factor was different in each of the cans?

2. How Do Animals Cause Erosion?

For this experiment use sand, loam, rocks, leaves, water, and your fingers. Construct a miniature mountain out of the sand, loam, rocks, and leaves. Pack the material rather firmly. Pour water lightly, or sprinkle it over the mountain. What happens? Using your fingers dig three holes in the mountain near the bottom, on the side, and near the top. Resprinkle the mountain. What happens?

3. Can Erosion Be Stopped By Sandbags?

Build a miniature mountain with a deep gully in one side. Make from three to five miniature sandbags (1"x2") from cotton cloth and fill them with sand. Place the sandbags across the gully. Push the ends of the sandbags firmly into the soil at the sides of the gully. Sprinkle water on the mountain. What happens?

4. Will Rocks Make Good Check Dams?

If another gully has not formed in the mountain's side in a different place, make another gully. You will also need a number of pebbles shot size to rocks one inch in diameter. Pile the rocks and pebbles across the gully at four different levels. Sprinkle the mountain. What happens?

5. Will Wind Cause Erosion?

For this experiment use a cup of pulverized loam in a pan and a spade of sod and loam at least 8" deep. Also, use a pair of bellows or a fan. Let the dirt stand for a day or two so that it partly dries out. When ready to do the experiment blow or fan the same number of strokes on each. What happens? Which erodes more? Why?

6. How Can I Conserve Soil?

Look around near your home for a gully or gullies which are just beginning. Try filling it with gravel, loam, and sod. Stamp each in place, one on the other. After a hard rain see what happens.

7. Does Grass Stop Erosion?

Make two miniature mountains of the same size. Plant grass seed on one and leave the other uncovered. When the grass is 1" or more tall cut off the tops. Let it grow up again. Always water the two mounds the same amount. At the end of a month how do the two mountains compare in size?

8. Does Running Water Cause Erosion?

Make a miniature mountain. Include sand, loam, rocks, and leaves in the model. Dash water over it. What happens?

9. What Kind Of Soil Will Hold Water The Longest?

Fill each of five lamp chimneys of the same size half full of a different kind of soil. Pour a cup of water into each chimney. Watch to see which is the most porous soil and which is the least porous. Pour the water into each as quickly as possible so that there is the least amount of difference possible in timing.

10. Will Water Arrange Soil In Layers?

For this experiment use loam, sand, gravel, a jar, and water. Place the loam, sand, and the gravel in a quart jar. Fill it up to the neck with water. Shake the contents up until it is impossible to tell where any one item is located. Let the mixture settle a day or two. Has it settled in layers?

ANSWERS TO EXPECT FROM YOUR EXPERIMENTS

1. Plants can sprout in some material other than soil. Good growth only takes place in good soil, in this experiment. Some scientists have been able to raise crops in chemically treated water.

2. When water is sprinkled lightly over the "mountain," very little of the soil runs down the sides. However, when holes (representing animal tracks) are made in the soil, much more of the material runs down or is eroded.

3. Soil will collect around the sandbags stopping up the gully.

4. Rocks will make good check dams, also. The fine dirt settles in the crevices and eventually the gully is filled in. This method is often most economical.

5. The loose dirt will blow badly. The sod may keep all the soil.

6. Probably the gully will be filled in. A field trip fixing gullies is sometimes a good school project, especially if there are some to attend to on the school grounds. A follow-up trip after a heavy rain will be convincing.

7. Perhaps you can compare the grassy mountain to some field near by and the flattened-out piece of uncovered loam to a badly eroded field.

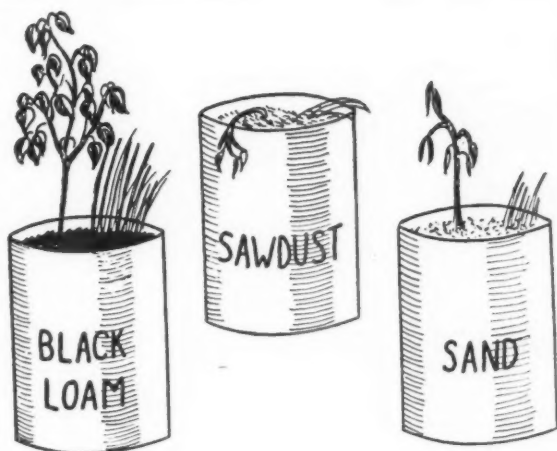
8. Dashing rain or running water is the cause of much erosion. You have probably found that it is advisable to water the plants in the terrarium with a sprinkler to avoid erosion.

9. Water goes through gravel quickly. It goes through sand less quickly. Water soaks through loam quite slowly.

10. There will be separate layers with the water on top.

EXPERIMENTS

See opposite page for details of these experiments.



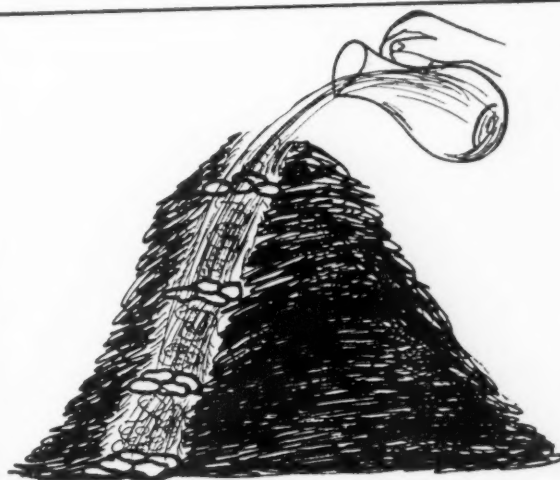
The value of soil — Experiment 1



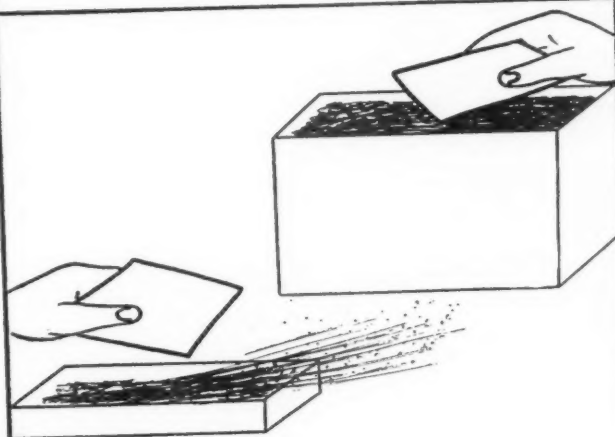
Animals cause erosion — Experiment 2



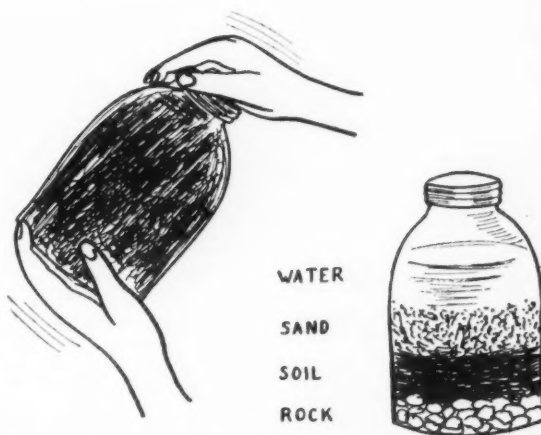
Erosion and sandbags — Experiment 3



Rocks for check dams — Experiment 4



Wind and erosion — Experiment 5



Soil in layers — Experiment 10

ART AND ARITHMETIC

By DOROTHY GEISELHART

$6 \times 7 =$	$7 \times 9 =$	$6 \times 9 =$	$6 \times 6 =$
$7 \times 7 =$	$8 \times 6 =$	$6 \times 8 =$	$7 \times 8 =$
$5 \times 7 =$	$9 \times 6 =$	$7 \times 6 =$	$7 \times 3 =$
$6 \times 4 =$	$5 \times 6 =$	$6 \times 3 =$	$9 \times 7 =$

TEACHER'S CHART

54			
	42		
		36	
			63

80
CORRECTO

	48		

WRONG

For this idea of combining art and arithmetic the children take half sheets of ruled scratch paper about 4" x 6" and rule 16 squares. In the upper right-hand corner of each square they write 1 to 16. Numbers are not written consecutively.

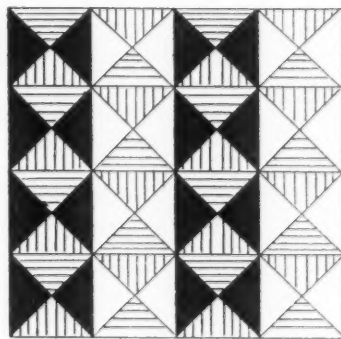
For a drill in 6's and 7's you might say, "In square 1 on your paper write the answer to 6×7 . In square 2 the answer to 7×9 ." This goes on until all 16 squares have been filled. The first child to get 4 squares filled down, across, or on a diagonal says, "Correcto." Then everyone stops. If the child has all four correct, on the margin he gives himself 80. All others who get them correct put crosses through the correct ones and receive 40 points. Zero is circled in any incorrect square.

The game goes on, no more double scores, but at the end of the game everyone who has them right still gets 10 points per square plus the privilege of crossing out that square.

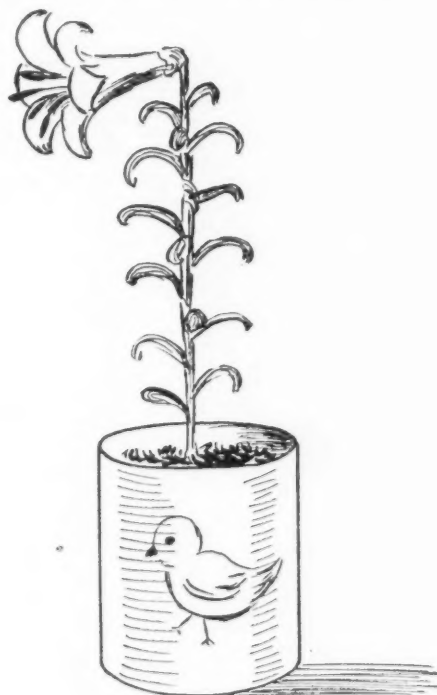
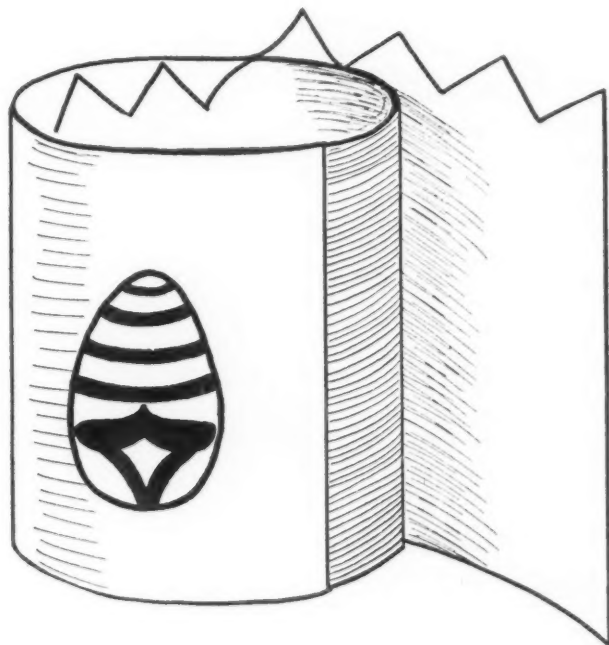
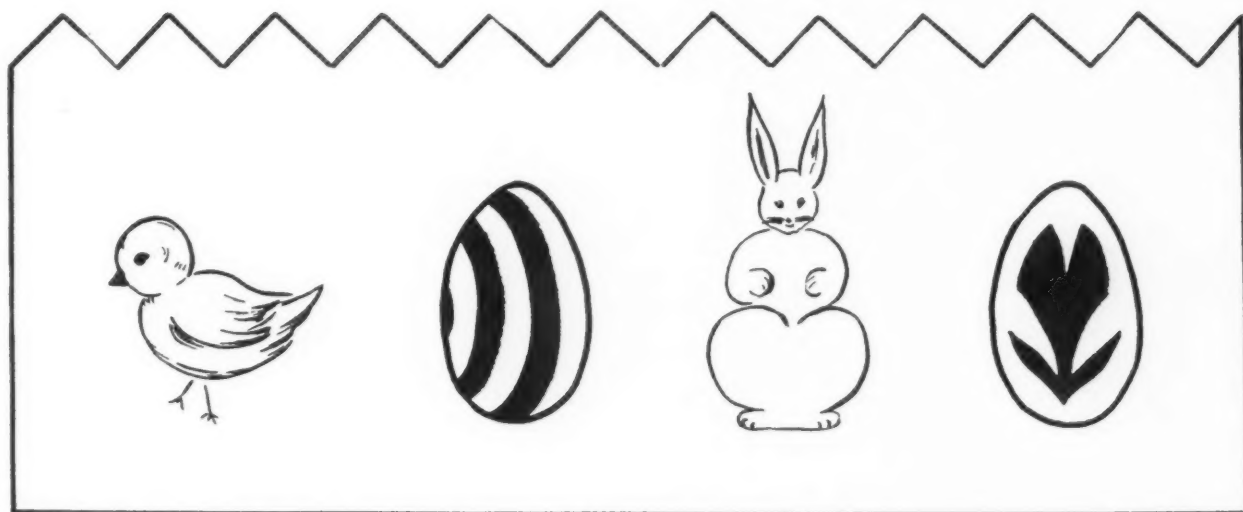
Here is where art comes in: suggest coloring all the squares which are triangles now. Tell them about Indian blanket designs, blended colors, and the like. Children become so conscious of large circles in their designs that they learn their combinations so that their designs will be perfect.

35	63	48	18
42	56	24	48
36	42	54	63
21	49	30	54

40
ALL
CORRECT



EASTER LILY RING



By TED RIDER

(Yvonne Altmann suggests (page 24) that children start plants for their mothers for Mother's Day gifts. If your pupils begin soon enough, they may have plants to give to mothers on Easter. If so, the following project will be most appropriate. However, the rings may be made for plants which she will receive at Easter from other members of the family.—Editor)

First, the children find a cardboard cylinder large enough to fit around the flowerpot. This may be the box in which breakfast cereal comes or a piece of corrugated board which

has been pasted together.

Next, cover the cardboard with yellow or lavender paper which is one-half inch taller than the cardboard. Make saw-tooth edges as shown. Decorate the colored paper with sketches of chicks, bunnies, and eggs or with pictures of these things which have been cut from magazines.

Glue the colored paper around the cylinder as tightly as possible. Paste the saw-tooth edges down over the rim on the inside to make a neat finish. See the illustration at the left above.

LAND OF THE DIKES

A HOLLAND ACTIVITY—INTERMEDIATE GRADES

By VIOLA McCONAUGHEY

I. Expected outcomes

A. General outcomes

To teach the child that climate and weather set broad limits to the possible range of human activities in any given region.

B. Democratic citizenship aims — to guide pupils to become

1. Persons who have further learned to co-operate in activities for the general welfare of the group

2. Persons who are more considerate of those from other lands

3. Persons who are better able to discuss questions where there is a difference of opinion

4. Persons who have greater respect for the value of group opinions formulated from discussion

5. Persons who are willing to assume responsibility

6. Persons who will plan activities so that each individual will do his best in carrying out or executing plans and

evaluating results.

C. Specific aims for teaching Holland

1. To teach the geographical factors of: climate, people, occupation, food, cities, travel

2. Out of the above factors to develop the following principles of climate

a. The rainfall of the region is strikingly influenced by the winds.

b. The mode of travel depends partly on waterways.

c. The type of houses in which the people live is made so that they can live comfortably in that environment.

d. The houses are made from materials which nature provides in their immediate environment.

e. Its climate is influenced by location, elevation of the land, and nearness to the ocean.

f. The choice of crops they raise depends on the climate and soil.

g. Their occupations are de-

termined by man's adjustment to his environment.

3. To develop skills and abilities in interpreting pictorial material as well as verbal material

a. Ability to seek data from several types of sources (maps, pictures, texts, etc.) and use them in the solution of a problem

b. Ability to weigh the adequacy of data at hand in explaining relationship between man and his natural environment

c. Habit of comparing text description with map representation and pictures

d. Knowledge of many technical terms unique to geography or intermediate grades: altitude, climate, canal, dikes, occupations, delta

II. Procedure

Center of interest

The Ice Holiday is a wonderful vacation for the boys and girls who live in Holland. As soon as the ice is frozen hard, the schools, shops, and stores are closed, everyone takes to their skates and the ice. They skate because they enjoy it. This vacation usually lasts only two weeks. The winter is rather brief and often mild.

Teacher: Are there any questions this would lead you to ask?

Pupil: Why don't the winters last longer?

Teacher: That is our problem, let's find it now. Where shall we look?

Pupil: The index in our book.

Teacher: Under what heading will we be most likely to find it?

Pupil: Holland, page 214. It is on the east coast of the North Sea.

Teacher: I need to know more about their winters, do you? What?

Pupil: How much rainfall do they have? What winds influence the climate of the country?

Teacher: That is the problem some may try to solve. Who will volunteer



to find complete information and let us know your findings?

The teacher and pupils set up a standard for this group who has volunteered. They use the standard in searching for their information.

1. This group will now be called a committee.

2. What is the first thing every committee does? (Everyone votes to elect a chairman.)

3. What is a responsibility for each member of a committee? (Everyone will work.)

4. What will you do to contribute to the problem? (Search for reading material, bring books and magazines from home and the library.)

5. How will the committee members handle the materials belonging to the school or other boys and girls? (Handle all material carefully.)

6. What else will this committee do? (Discuss our findings with others and listen courteously, giving each person an opportunity to express himself.)

7. What else do we expect from this committee? (To report their findings.)

8. Suggest ways this may be done. (Talks, mock radio programs, plays, or discussions.)

9. How will we know when our committee is ready to report? (After the teacher has approved the plans, the chairman tells when they are ready to report.)

10. Is there anyone who doesn't understand any one of these standards? Is there anyone too young to live up to these standards?

Teacher: Since this is a short question what else might we include to have a better report and to learn more?

Pupil: Temperature and winds, anything which refers to climate.

Teacher: We shall refer to this committee as the climate committee. I am sure that everyone in the class would like to work on a committee. If we can set up enough problems to solve about the people in Holland we can do this. Are there other things you wish to know about these thrifty people?

Pupil: What do the people do? Why are they called thrifty?

Teacher: Who is interested in learning about this problem? How many are willing to accept the standards of working together? What do we call working together?

Pupil: Co-operation.

Teacher: What is another problem we may learn about these people of Holland?

Pupil: What are the people like? How do they dress?

Teacher: Who is interested in learning about the people and their clothing? Do you have another question to ask about these people?

Other questions pupils might ask are: What crops do they raise? How large are the cities? What occupation have the people who work in the cities? How do the people travel? What is the means of travel?

Then the teacher can say: When committees are ready to report they can present their material in whatever manner they agree on.

Following the report they will give the class a test. The committee will grade the papers and give the results to the teachers.

IV. Conclusions

Children make summary. Teacher writes summary on the board. The summary should include the objectives. Other activities can include: making scrapbooks, making movies, writing poems, drawing pictures, making maps, building a Dutch village.

V. Tests and evaluations

A. Yes and No

1. Did you have a part in electing a chairman?

2. Did you bring any materials for our problems? If not, why?

3. Were you courteous to each member of your committee?

4. Did you handle materials carefully?

5. Do you prefer to work in a group rather than by yourself?

B. Fill in the blanks

1. The rainfall averages inches a year.

2. The temperature ranges from to

3. The winds blowing from the west bring rain.

4. The main way of traveling is by

5. Other ways of traveling are and

C. Underline the correct word

1. Their houses are made of brick, stone, lumber.

2. Their soil is rich, poor, fair.

3. Many people are miners, farmers, lumbermen.

4. Holland is larger than the U.S., smaller than the U. S.

5. They raise cotton, pineapple, barley.

D. Discussion

1. How does the dress of the Dutch people compare with our dress?

2. How are their houses different from ours? Why are they made this way?

3. Why do they follow the occupations which they do?

The questions and discussion points given above are only examples of the different tests the committees might make up.

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Holland



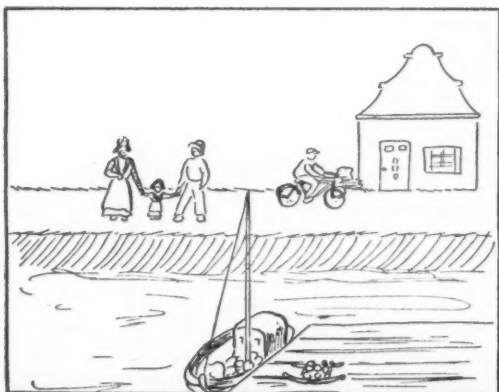
The illustrations given on these two pages are useful models for either a table project or a Dutch diorama, both of which children will enjoy doing.

At the top of the page, a Dutch farm scene is pictured, and at the bottom left a Dutch housewife at the pump. The farm scene, especially lends itself well as a table project.

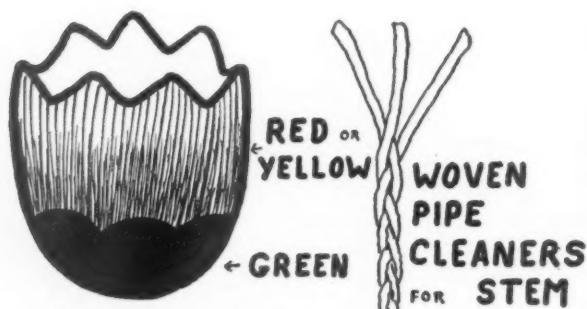
On the opposite page, upper left, one popular means of travel — by bicycle — is shown. And on the upper right is a canal boat, one of the chief means of transportation of products.

The house at the left is a Dutch town house, contrasting to the farm scene. At the bottom right a Dutch family is pictured on the way to market. A suggestion as to how the finished diorama might look is shown at lower left.

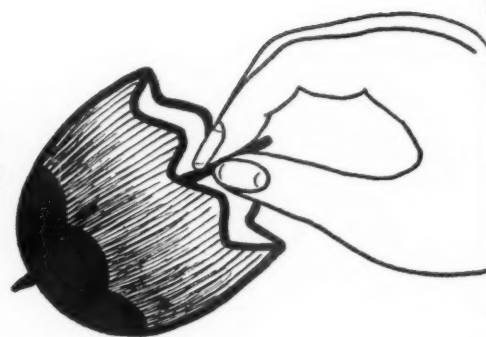
LIFE IN THE NETHERLANDS



TULIPS FROM EGG SHELLS



SHELL WASHED AND PAINTED



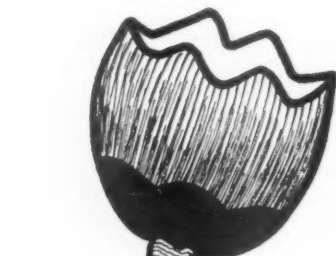
CAREFULLY PUNCH HOLE

By STELLA M. SALVA

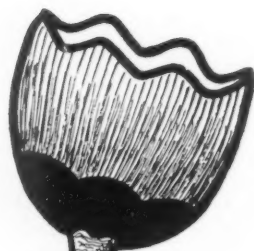
Putting adventure into learning draws forth the best that is in every child. One learning adventure in my class also helped us to obtain a real feeling of Easter festivity.

The children collected egg shells from their families, their friends and neighbors. The egg was broken by pricking a hole in each end and blowing out the contents, or by breaking it so that at least $\frac{3}{4}$ of the shell remained. The shell was then washed. With bright enamel paint, red or yellow, both the outer and inner sides of the shell were painted. Three pipe cleaners were woven together to act as a strong, flexible stem. Twigs from leaves also served as stems. In the middle of the base of the egg was pricked a hole large enough for the pipe cleaner stem to be inserted. The three cleaners were spread apart inside the egg to prevent the stem from slipping through. 1" green crepe paper strips were pasted over the stem.

Tulip shaped leaves were cut of green crepe paper $6\frac{1}{2}$ " long and $1\frac{1}{2}$ " at the widest part. The leaves were pointed at one end and narrowed to the stem $\frac{5}{8}$ " wide and 1" long at the other end. The stems of two of these leaves were wrapped tightly about the lower end of the pipe cleaner stem. In some instances, green leaves were also cut from construction paper and placed in the sand at the base of each tulip stem.



COVER STEM



ATTACH LEAVES

CUT 2



MAKING DUTCH TILES

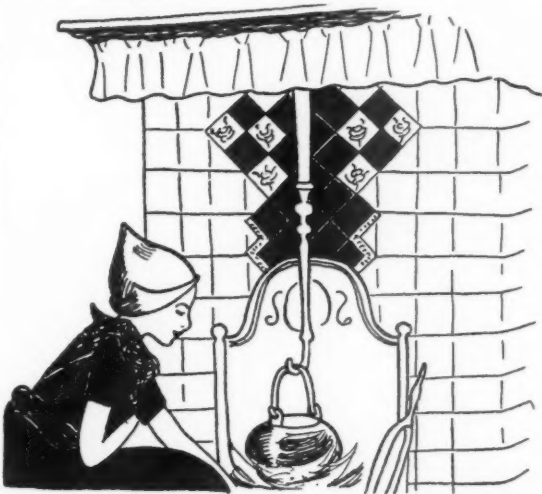


One of the characteristic features of the homes of the Netherlands is their stoves and fireplaces which are decorated with highly glazed and extremely attractive tiles. The designs of the tiles are colorful and represent many features of Dutch life. In recent years, the fashion for tiles has extended to using them for hot-dish insulators, for decorative wall pieces, and the like. The following project is based on this modern use of the tiles.

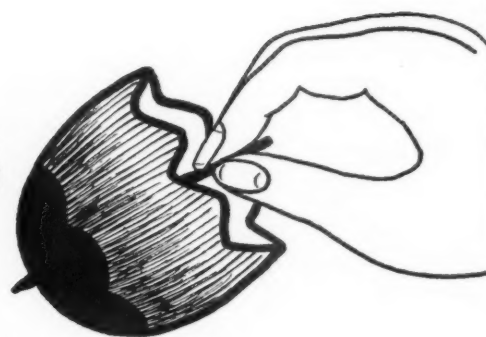
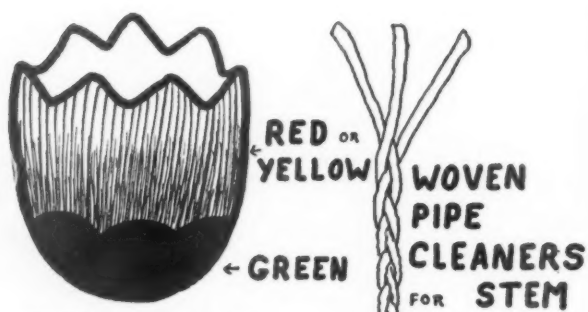
Lumps of clay may be shaped into squares slightly larger and thicker than you wish the finished tiles to be. This allows for shrinking of the clay as it dries. Once the squares are dry, they should be smoothed with sandpaper and carefully wiped to remove loose particles of clay.

While the squares are drying, the children are sketching Dutch designs on scrap paper. When they have achieved some that please them, they may transfer them to the squares and paint with tempera colors. Then the tiles may be shellacked. This is an alternate method to using glazes which may be available in some schools. Naturally, the glazes are to be preferred. The finished tiles may be used for wall hangings if, while the clay is wet, suitable hangers are inserted into the reverse sides.

Dutch designs may also be used for notebook covers, program decorations, blackboard borders, and so on.



TULIPS FROM EGG SHELLS



CAREFULLY PUNCH HOLE

By STELLA M. SALVA

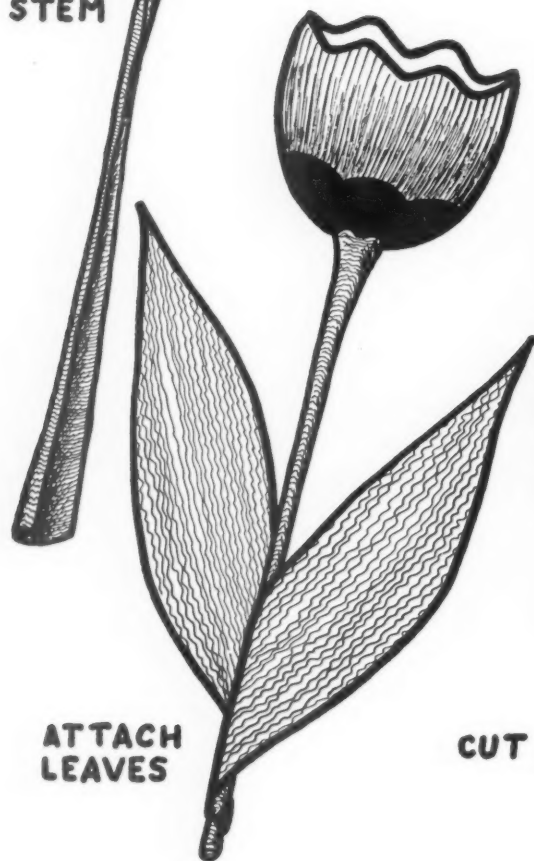
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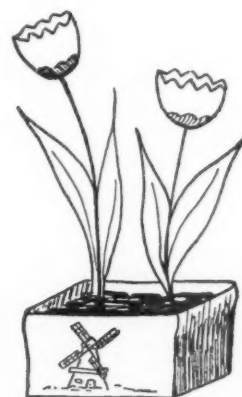


COVER STEM



ATTACH LEAVES

CUT 2



MAKING DUTCH TILES

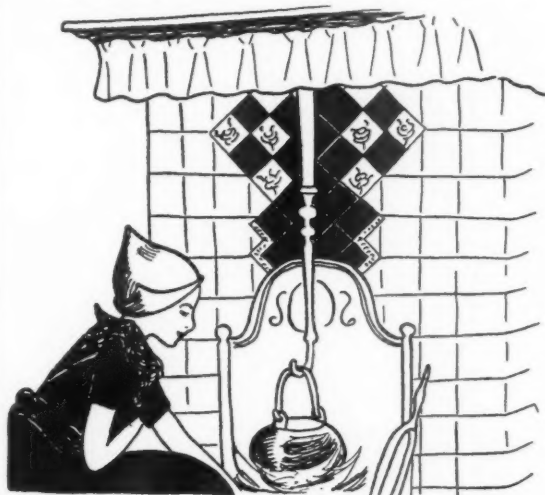


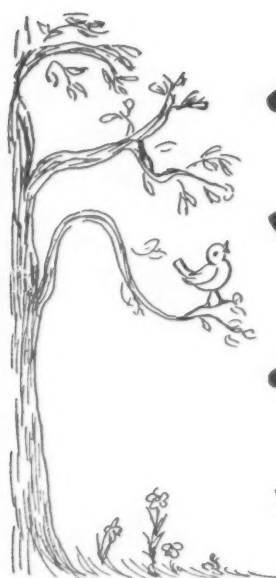
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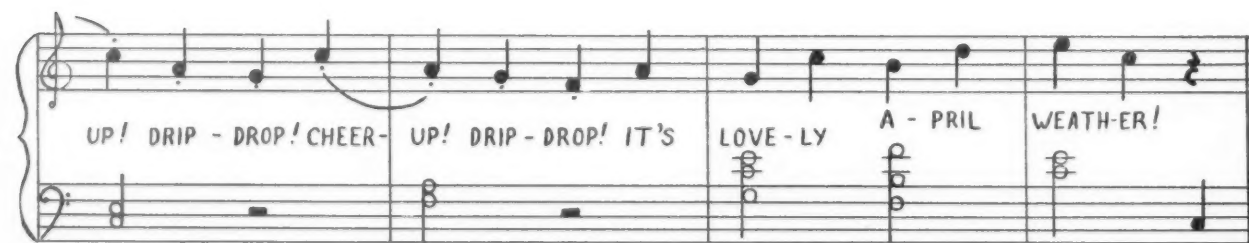
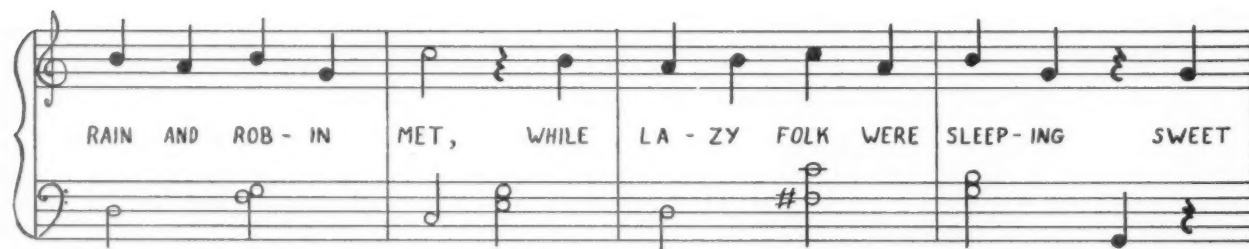
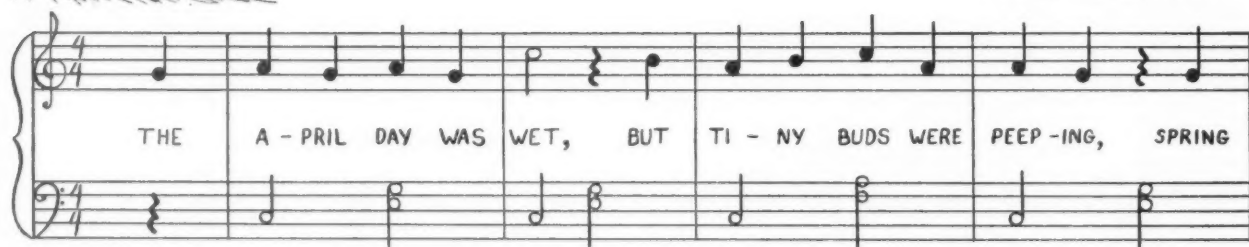
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The Robin and The Rain

J LILIAN VANDEVERE



SOMETHING FOR A RAINY DAY

A WORD GAME

By EVELYNE STONE KUST

For those rainy day indoor recess periods or long noon hours when so many children must eat their lunches at school, this "spin-a-word" game has been found to be very useful. It accommodates any number of children, however, from the standpoint of interest and speed, it is desirable to have not more than eight players.

This game consists of five parts: a top, a game board, a direction sheet, ruled paper for each player, and a set of checking cards. The top and game board may be made in the activity period, the direction sheet hectographed and used for an incidental reading lesson, the papers for each player measured and ruled in an arithmetic class, and the checking cards may be made for a lettering or writing lesson.

The materials needed for this game are: spools, lollipop or tinkertoy sticks, corrugated paper, heavy white paper, oak tag, paint and transparent shellac, all of which are easily obtainable.

1. The Top

Have each child bring a lollipop stick or a tinkertoy stick and also an empty spool into which the stick fits securely. The stick should project about $\frac{1}{2}$ " from the bottom of the spool to form the point of the top.

Any color scheme may be used for the game board and top, but for illustration I am choosing red, white, and blue.

The spool may be painted blue and the stick red. Any kind of paint may be used. Even easel or showcard paint works very satisfactorily, provided the top is given a coat of transparent shellac after the paint is dry.

2. The Game Board

Each child will need a twelve-inch square of heavy corrugated paper or cardboard. The corrugated paper may be obtained by cutting up large, paper-toweling boxes. One box will be large enough to make several game boards.

This square should be painted blue. When the paint is dry the board should

be ruled into nine four-inch squares. The dividing lines may be painted red. With a fine brush or lettering pen, the letters A, B, I, T, O, C, E, N, U should be lettered in the squares.

3. The Direction Sheet

The following directions may be hectographed on heavy white drawing paper and a copy given to each child to paste on the back of his game board. If these directions are typewritten they can be put on a nine-inch square of the white drawing paper, thus leaving a one and one-half inch margin all the way around.

Directions

1. Any number of players may take part in this game, but each player must have a pencil and a paper with nine small squares across the top.

2. Each player in turn puts the top on the game board and spins it.

3. The player writes the letter on which the top stops in the first square at the top of his paper.

4. Then the next player spins the top and writes the letter on which the top stops in the first square of his paper. Continue in this way until all players have had a turn.

5. When each player has had three turns, and therefore three letters are in the squares at the top of his paper, he may begin using these letters to make three-letter words.

6. Each player continues to spin the top in turn until he has filled all nine squares at the top of his paper with letters.

7. When the last player has finished spinning the top, everyone is allowed five minutes to complete his set of words. No letters may be used twice in the same word. The player having the greatest number of words at the end of that time wins the game.

8. To find out if all his words are correct, each player may match the ones he has written with those on the checking cards.

4. Ruled Paper For Each Player

Ordinary penmanship paper may be used and nine squares ruled off at the top of the page.

5. Checking Cards

Little cards ($2 \times \frac{1}{2}$ ") may be made from oak tag. Each child should have a set even though this game is made as a group, rather than an individual, project.

One of the following words should be lettered on each card: ace, act, ant, ate, ban, bat, bet, bin, bit, bun, but, cab, can, cat, cub, cue, cut, eat, ice, nab, net, nib, nit, not, nut, oat, out, tab, tan, tea, ten, tic, tie, tin, toe, ton, tub. These are the words which the children are most likely to construct. However, there are at least three others which might be made: ion, ben and boa. Also, no proper names (Abe, Ben, etc.) have been included.

After the direction sheet has been pasted on the back of the game board, the entire board, back, front, and edges, should be given a coat of transparent shellac. This will not only give it a much better appearance, but it will make it last much longer.

The games may be packed in separate boxes large enough to hold the pencils, paper, and cards as well as the game boards and tops, and then labeled with the children's names. In this way the games may be neatly stacked on shelves or in cupboards where they are accessible to the children. At the end of the semester the games may be either taken home or passed along to the next room when the children are promoted.

Even second-grade children have fun playing this game. Although their games may not be so neat as third- and intermediate-grade children's, they derive much benefit from them, not only in enjoyment while actually playing, but also in the interest created in phonics and spelling.

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KITES

(Continued from page 14)

(12), will make an impressive sight. If the artist eliminates blues from his color scheme his kite will stand out against the many blues of the sky above when the kite is in flight.

Plaid, Fig. (13), often makes stunning patterns. Simple allover patterns, Fig. (14), gaily colored make impressive creations. Highly decorative heads, Fig. (15), patterned after oriental designs, create an air of mystery and festivity.

At times a strong wind necessitates adding to the kite a ballast in the form of a tail. While almost any tail will do, the creative artist will consider the tail as an important part of the design of his kite. A quantity of strings of colored papers, bits of colored paper or cloth tied to strings, or varied lengths of colored cloths, Fig. (16), will not only meet the ballastic requirements, but will enhance the kite as well.

PUTTING THE PAPER IN PLACE

After the paper has been decorated, it is necessary to paste the paper to the kite frame. The decorated side of the paper is placed face down on the floor. The frame is then centered on the back of the paper. The border allowed earlier is covered with a thin layer of good paste or glue, and the border is then folded in around the string contour, Fig. (17). The paper should fit fairly tight to the frame if the kite is to function properly. Now the glue is allowed to dry. If the kite is of the bow style, the cross string is put back in place.

ATTACHING THE LEADER STRING

While there are a number of methods of attaching the string to the kite, two have proven to be most successful. These are illustrated in Fig. (18).

CARRYING OUT THE ACTIVITY

Merely to make a kite in the classroom is not enough. The activity should not be considered terminated until the kites are put to use. A field day might be planned, with contests for the most attractive and the most efficient kites; displays of the kites might be arranged in the school auditorium, school library, or in some local store. If the kites are put to actual performance, possibilities for added practical learning are opened to the observant teacher. Finally, one of the far-too-few opportunities to get instruction out of the classroom is presented, and every value of the situation should be utilized.

PLANTS

(Continued from page 24)

into sections with the name of each child on the section where his plant is; or you can write the child's name on the flower pot itself.

The seeds should be watered, and remember to put something underneath each pot to hold the excess water. If you water the plants from the bottom the dirt won't get hard on top. Cover the flowerpots with plenty of newspaper. If you can have a table in a dark closet, or have a shelf that is in a dark place and still low enough for the children to see that would be all right.

If nothing happens within two weeks you should reseed. If some of the seeds start to grow and not others, add more seeds to the pot.

After the seedlings appear, bring the flowerpots out into the light, but cover the part you have seeded until they sprout about an inch from the dirt. You can make a hole in the newspaper for the plants which have already begun to grow. Vitamin B₁ or plant food will hurry up the growing process.

In our class the children would peek at their flowerpots every day to see if the seeds had started to grow. They would feel the dirt and if it was dry they would water their plants. It was a happy day when they saw the tiny plants coming up!

About a week before they were to take the plants home, a discussion was held as to what they could do to make the clay flowerpots look nicer. They found that crayon did not cover very well. Enamel was finally chosen. Over the oilcloth table tops oaktag was laid and that was covered with newspaper. The children wore smocks and aprons. In the center of each table one color of enamel was placed. The children took their flowerpots over to the table that had the color of paint which they wanted to use. If their pots were dirty they washed them. Then the children painted them. The painted flowerpots were put on a table that was covered with wrapping paper which was marked off into sections with a child's name in each section.

If you live in a warm climate the children will not have to wrap their plants. But if the plants need to be wrapped, give each child three sheets of newspaper, one sheet of wrapping paper large enough to cover the pot,

(Continued on page 47)

TEACHER'S CORNER

NEWS AND DISCUSSIONS OF INTEREST TO TEACHERS

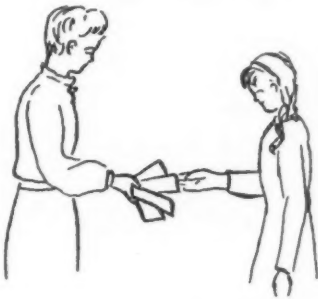
We are here to serve the teachers. Help us to help you!

Teachers are invited to send to this department ideas and suggestions that will be helpful and interesting to teachers. One dollar will be paid for each contribution accepted. Send your ideas and suggestions for this page to Teacher's Corner, *Junior Arts and Activities*.

PURPOSEFUL LETTER-WRITING

To provide fun and interest in mastering the skills of writing good business letters, try the following motivation.

From any current magazines, newspapers, or children's publications, clip the advertisements which offer free or inexpensive items upon request. Science and mechanics magazines, in particular, contain pages of such offers. Illustrated booklets, free catalogues, small items for ten cents or a three-cent stamp are a constant source of appeal to the child.



Paste these clippings on filing cards or other heavy paper of uniform size. Allow each child to choose the ad which appeals to him most, or shuffle the pack and allow each one to pick a card at random, grab-bag style. Then he composes and writes a suitable letter requesting the item mentioned in his advertisement. Each child then reads his ad and his letter to the class. The class will judge whether or not the letter contains all the necessary facts and information. The corrected letters are then mailed. Replies are eagerly awaited and are shown to the group when they arrive.

The project not only provides stimulus for writing letters and addressing envelopes, but also gives valuable practice in reading for information in real, true-to-life situations.

—Beatrice H. Gillman

A MUSICAL NAME GAME

The teacher or one of the pupils may place boys', girls', or cities' names on the blackboard minus the first letter of each name. The names are arranged in such a fashion that, when the initial letters are supplied, these will spell out the names of famous composers.

For example: (B)essie, (A)nne, (C)laire, (H)arriet equals Bach; (B)ertha, (R)uth, (A)lice, (H)ilda, (M)arion, (S)arah equals Brahms; (D)onald, (V)ictor, (O)scar, (R)oger, (A)llen, (K)enneth equals Dvorak; (D)avid, (E)lmer, (B)asil, (U)rban, (S)tephen, (S)tanley, (Y)ale equals Debussy; (G)alveston, (E)l Paso, (R)aleigh, (S)avannah, (H)elena, (W)ashington, (I)ndianapolis, (N)ashville equals Gershwin; (W)heeling, (A)lbany, (G)ary, (N)orfolk, (E)ast St. Louis, (R)ochester equals Wagner.

The names of the states may also be used in this game. For example: (G)eorgia, (O)hio, (U)tah, (N)evada, (O)klahoma,

(D)elaware equals Gounod; (R)hode Island, (O)regon, (S)outh Carolina, (S)outh Dakota, (I)owa, (N)ebraska, (I)llinois equals Rossini.

Thus the teacher can acquaint children with the names of composers in a most pleasant fashion and, if she uses names of states and cities in the game, she can also stimulate interest in geography.

—Anna Berg

TIMESAVERS

I have found that a great deal of time can be saved when using workbooks if paper clips are inserted to keep the correct page.

If small colored paper bookmarks are placed in textbooks to mark the pages for the beginning and end of the lessons it is much easier for the child to remember what work is to be covered.

—Ruth I. Anderson

AN EASTER SUGGESTION

The symbols of Easter may well be used to stimulate interest and proficiency in musical notation and note reading. The Easter egg is similar in shape to that of the whole note and many words in simple stories made by the children at this season of the year contain words made up of the same letters used on the musical staff. Combining these two ideas, let the children write little stories and, when a word made of letters appearing on the musical staff is used, the children place eggs on the proper lines and spaces. This makes note reading a game and encourages accuracy in the spelling of simple words.



A number of these stories might be placed in a class notebook and covered with a heavy paper on which a suitable illustration has been drawn. Something characteristic of Easter or of springtime is best.

—Ethel Miller

PUPILS' ILLUSTRATED POEM BOOKS

Once a week I write a four- to eight-line poem on the blackboard. I have my primary pupils copy it on slips of paper and then illustrate it on newsprint. The carefully executed sketches are pasted in map-drawing books, the long white pages of which form a fine background. Once a year these notebooks are displayed and the pupils tell visitors the drawings they consider to be their best and discuss other features of their work.

It is difficult to obtain poems that appeal strongly to children. I read two or three from my own collection until the children indicate one which interests them a great deal. I find it most helpful to keep a looseleaf notebook of poems collected from various places.

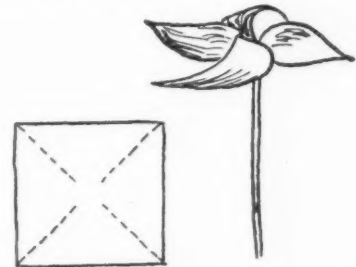
Sometimes I mount suitable pictures above

poems and place them on the bulletin board. This gives the children an idea for drawings. We refer to magazines, picture books, and other sources for inspiration when we illustrate the poems.

—Birdie Gray

TWO-TONE PIN WHEELS

If you have two-tone paper on hand, it's the thing to use for this activity. Otherwise give each child two pieces of paper (6" x 9") in harmonizing pastel colors. Have them fold the top edges down along the side edges and cut out the resulting square. Then let the children fold up the bottom edges of the squares along the same side edges as before and they will have two creases intersecting in the center of the square and marking it off into four triangles.



Have the children find the center of the square (where the creases intersect) and measure out on each creased line one inch from the center. Next have them cut from the outer edges of the creases to these points. By illustration, show them how to take every other loose corner and bend it in to the center far enough for secure pinning. After making sure they have all four ends secure, have them run a common pin through the four ends and the center and into a clothespin or a pencil. The result is very attractive.

—Nora Lee

JUNIOR LITERARY GUILD SELECTIONS

The Junior Literary Guild selections for the month of April are:

The Runaway Shuttle Train by Muriel Fuller (boys and girls, 6-8); *We Are the Government* by Mary Elting in collaboration with Margaret Gosset (boys and girls, 9-11); *Going on Sixteen* (older girls, 12-16); *Peter's Treasure* by Clara Ingram Judson (older boys, 12-16).

CORRECTION

The paragraph, "Sizes of the Planets," page 30, January, 1946 issue of *Junior Arts and Activities* contains an error. The correct statement is:

Using a key whereby 3,000 miles in diameter is represented by 1", the figures would be as follows: Mercury, 3,000 miles or 1"; Venus, 7,600 miles or 2"; Earth, 7,900 miles or 3"; Mars, 4,200 miles or 1"; Jupiter, 87,000 miles or 24"; Uranus 31,000 miles or 10"; Neptune, 33,000 miles or 11"; and Pluto, 8,000 miles or 3".

TWO NEW BOOKLETS FOR YOUR RECREATION LIBRARY

ABC's of Public Relations in Recreation\$.85

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Recreation and the Church\$.50

This new edition of a booklet first issued in 1944 has been thoroughly revised and made more practical by the inclusion of new program material and a chapter on facilities including building plans.

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ENTERTAINMENT HELPS FOR SONG AND PLAYTIME

By GLADYS JACKSON

The purpose of this column is to give the busy teacher quick, easy plans for the monthly P.T.A. or Community Club meeting and suggestions for a big program.

If a teacher would like special help for her big program she may write to the author in care of Junior Arts and Activities stating when she intends to have her program, the type she wants, and the number and age of her pupils. Such requests should be sent at least a month and a half prior to the program date.

In the listings of sources of material, the price and the name and address of the publisher are always given. Send orders for this material direct to the publishers.

So you have had a good year and some time to spare! Are you thinking of an operetta or a musical program perhaps? The following are good ones:

Down on Old MacDonald's Farm by Loah Steele (Paine Publishing Co., Dayton, Ohio, 30c) is a clever musical play based on the well-known song; 22 characters, can be more or less. There are some good dances, drills, stunts, etc. A mixed group, lower or intermediate grades, will love doing this. Costumes are required. Time is 20 to 30 minutes; more specialty numbers can be added to make it longer.

Rime Rhythm and Song by Florence Martin and Elizabeth Burnett (Hall & McCreary Co., 436 S. Wabash Ave., Chicago, \$1.00) is an ideal song book for the primary teacher. There are songs about everything written in the child's vocabulary.

The Little Singers Song Book by Angela Cramsie Wiechard (C. C. Birchard & Co., 221 Columbus Ave., Boston, Mass.) is another good book for the very young.

Farm Friends by Floy A. Rossman (C. C. Birchard & Co., \$1.25, royalty when admission is charged) is a good operetta for spring to coincide with farm units. Good story, one act, one scene, 40 or more characters. For lower or intermediate grades. Time is one hour.

Hansel and Gretel by Berta Elsmith (C. C. Birchard & Co., \$1.50; royalty is purchase of 7 copies of piano-vocal score and chorus copies for every two in chorus, \$5.00 for each performance when admission is charged) is an adaptation of Humperdinck's opera; for in-

termediate and upper grades or junior high. Five principals plus chorus, most of songs in unison, three acts, three sets, time is 90 minutes.

Sourwood Mountain by Underwood and Perry (C. C. Birchard & Co., 75c, no royalty) is best for junior high. This operetta is based on folk songs and fiddle tunes and can be presented quite informally. Fifteen principals plus chorus. Requirements are very flexible. One act, one set, time is one hour.

Sing and Dance by Hunt and Wilson (Hall & McCreary Co., \$1.25) is a book of folk songs and dances including American play-party games. The music and directions are given. Many good numbers for programs, parties, and gym use.

A teacher needs to have games and stunts at her finger tips. The following are some books which are of help:

Socials, Parties, Picnics, and Stunts for Church, Grange, and Community (Eldridge Entertainment House, Inc., Franklin, Ohio, paper 75c, boards \$1.25) contains plans for parties for all months of the year. Games, invitations, and many clever ideas are given.

Handbook of Games by Neva L. Boyd (H. T. FitzSimons Co., Inc., 23 E. Jackson Blvd., Chicago 4, \$2.00) is an excellent collection of games suitable for all occasions and types of play groups — playfield, schoolroom, living room, or social gathering. The directions are clear and easy to follow, no elaborate equipment needed, nor specialized skills.

Fun With Stunts by Alexander Van Rensselaer (The New Home Library, The Blakiston Co., 1012 Walnut St., Philadelphia 5, Pa., 69c) is the one volume edition of two books, *Betcha Can't Do It!* and *Try This One!* This book contains over 200 stunts for any occasion where stunts are performed for entertainment. Directions are complete. This will add to the fun at any school party, entertainment or community gathering.

Party Games by Jerome S. Meyer (The Blakiston Co., 69c) is a good collection of old and new games of all types for all types of parties.



YOUR BOOKSHELF

A series of stories about famous American cities—stories written especially for boys and girls of intermediate age groups and illustrated with colorful drawings: that sounds like a formula for successful and popular books. Frances Cavanah has written four stories in this series, the latest two being *Sandy of San Francisco* and *Benjy of Boston*. Both have illustrations by Pauline Jackson.

The pattern of these stories (and, it is to be presumed, the others in the series) is similar: a boy comes to live in a strange city and becomes acquainted with it through a series of adventures. In the case of *Benjy of Boston*, Benjy formerly lived in Chicago and, when his father leaves for military duty, makes his home on Beacon Hill with his aunt. Aunt Prue, acts (until the climax of the book) exactly the way one would expect a resident of Beacon Hill to act if one believes current adult fiction on the subject. Benjy becomes bored with the sedate manner of living which his surroundings force upon him and, while playing in Boston Common meets a boy of Italian extraction, an ardent American who earns a little extra money showing sight-seers Paul Revere's house and the Old North Church. Because Benjy owes Tony a dime which he cannot pay (since he has spent his allowance) he, too, acts as a guide. His interest in American history increases as does his enthusiasm for Boston through this experience. The climax of the story comes when Benjy invites Tony to a Christmas-Eve party at his home (although Aunt Prue doesn't know that Tony is coming). Surprisingly enough, at least to Benjy, Aunt Prue and the other assembled relatives accept Tony and Benjy comes to a closer bond of understanding with his aunt as a result.

Naturally, a short book (there are only 32 pages including illustrations) cannot tell all about Boston or all about the historical significance of many of the local landmarks. But it does create a feeling and that is important. The story is by no means a significant contribution to children's literature—rather it is a steppingstone to other better and greater books about our country, about tolerance, and about character.

Sandy of San Francisco tells more about the activities of the Chinese-Americans in that city than about other features (although the bridges, seals, cable cars, and fogs are mentioned). The climax, too, is not so definite as in the story about Boston.

(David McKay Co.—\$1.00 each)

Fun With Puzzles by Joseph Leeming is an attractive book filled with puzzles. There are match puzzles, puzzles with coins or counters, brain twisters, number puzzles, mathematical puzzles, pencil and paper puzzles, cut-out-and-put-together puzzles, anagrams and related-word puzzles, word puzzles, and some of a miscellaneous nature. Naturally, a section of the book contains the answer to each puzzle presented. The directions for the puzzles are clear and concise; diagrams are included where necessary.

While this book is not primarily intended for children, teachers will find many features of it suitable for use during classroom parties, rainy-day recesses, and so on. The word and anagram puzzles might even be used successfully to promote interest in vocabulary. Certainly they will help children to become mentally more alert. Needless to say, *Fun With Puzzles* is a handy thing to have if you're planning a party at home.

(J. B. Lippincott Co.—\$2.00)

Who knows the story of the life of a hermit crab? That's the question answered in *Hermie's Trailer House* by Muriel Lewin Guberlet. We are not prepared to vouch for the accuracy of the data presented in the book but from our examination it appears to be accurate and is certainly presented in a most informal and attractive way.

From reading the book, children will learn much about life in the sea in addition to finding out how Hermie lives and what adventures he has during the course of his life. The children are taken from the beginning of Hermie, "when Hermie was a tiny, tiny baby his mother dropped him into the water and thought no more about him," to the time when Hermie, too, becomes the father of more little hermit crabs.

The author has written charmingly of life in the sea, giving to children from six to nine years of age (according to the publisher, it is for this age group that the book is intended) a look into the exciting struggle of life and death which constantly goes on there. All within the comprehension of children who have had experiences at the seashore and not too far removed from that of those children who live near lakes and rivers where the fresh-water relatives of the crabs make their home.

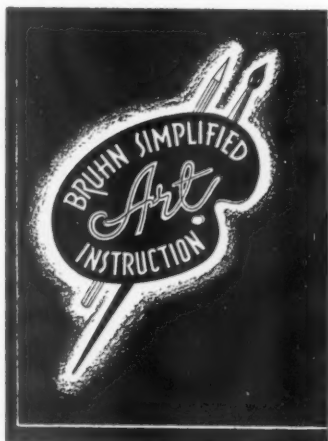
The illustrations by Marjorie Kincaid Illman are simple and attractive and add much to the story.

(The Jaques Cattell Press—\$1.25)

Songs and Rhythms For Kindergarten by Charlotte Ross Culbertson contains many simple seasonal songs and rhythms within the ability range of children from four to six years. The musical accompaniment is so adapted that teachers with very little musical training may play the songs successfully. The book contains 29 numbers. It is recommended as a convenient source of usable material.

(Published by the author—\$.75)

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GRAPHIC CREATIONS THROUGH MUSIC

By CHARLENE BOCK

(Editor's Note—Last month Miss Bock discussed the beginning concepts of "Graphic Creations Through Music." In the following article she concludes her discussion with ideas for more advanced experimentation.)

We are now ready to do some more experimenting. We try listening to small parts of the whole selection. We try to get the different instrumental tones, the tone color down on our paper. We try to see the rhythm, the accents—we see a deep purple tone, now a light yellow rippling tone, now splashes of red and blue as the drums beat.

We use different color tones and different forms to represent what we are feeling. There are sharp lines in one movement or selection, and smooth, flowing lines in another. Curved lines, zig-zag lines, circles, stars—anything can be used as long as it is symbolic, abstract.

Let's try the experiment backwards. We have drawn the music as it was being played, now let's watch our drawing and see if we can follow what is being played. If we feel extremely experimental we try to *hear* the music from our drawing when the music is not playing.

After we have all had this experience of drawing what we hear and feel we are more sensitive. We enjoy an experience that we did not know existed. We now see tone color which we knew nothing about before. We know now the full meaning of the phrase: "The value of art is the experience it gives, the enjoyment and the pleasure one gets from it." If a work of art moves one deeply, gives one courage, inspiration, or understanding, makes one feel that he is living a full life, then art has served its purpose.

If we wish to look further into the results of our experimentation, we will find that the DOMINANT—the theme—in the music to which we listened was often dominant in the design we produced. The SUB-DOMINANT followed its role, also. Very sensitive people suggest REPETITION of tone, rhythm,

and themes. Some people even suggest that design principle, OPPOSITION (opposition being explained here as a surprise element in the music).

The complexity of the experiment depends on us. Introduction of our students, who were not fully prepared for these later phases of the experiment, to these aspects of the subject will ruin the whole purpose of the exercise. We must judge how far to carry the experiment so that it does not lose any of its value for the students.

To stress the art phase of the experiment more, we first listen to the music trying to *see* the tone color as the music plays. After the music stops we draw what we heard, felt, or saw. The drawings are more nearly design units than those produced while the music played. They are more interesting art products than the other drawings, but they sacrifice a great amount of the movement, freedom, and active self-expression than those made while the music was heard.

If the picture lacks the possible use of our principles of design that have been set up, but possesses an emotional expression, the latter is more important here, and I think most of you will agree that this is true in most cases if we have one or the other from which to choose. JUDGING THE ART PRODUCT is a large topic, one worth considering seriously every day we teach. Too many of us will find, if we do a bit of introspecting, that we are criticizing in a manner that shows a stereotyped reaction.

One of my students suggested we try drawing literature. The explanation followed that literature has rhythm, also. If we were to follow this suggestion we should have to make very careful literary selections, selections which showed definite rhythm.

A more realistic drawing would probably result since words produce visual images of real objects more so than do tones.

It would be fun to try to produce only the abstract, the beat, the rhythm, trying to avoid the realistic elements suggested by the words.

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PLANTS

(Continued from page 42)

five pins, his name manuscripted in red pencil (he can do this himself), and a flower seal. Have the children sit on the floor to wrap their gifts. If you do not wrap the plants then make cards and manuscript the names on them. Punch a hole through one end of each card and tie it to part of the plant or around the pot. The card can be simply decorated with a flower like the one that should bloom on the plant.

In our class this was a very successful project. The children enjoyed singing songs about flowers and planting seeds. They dramatized planting seeds and made believe that they were giving the plants to their mothers. Original poems and stories were made.

IV. Outcomes and Integrations

(See objectives.)

V. Bibliography

(Because of the length of Miss Altman's excellent discussion we are unable to list the comprehensive bibliography which accompanies it. However, copies may be obtained upon request. Address your requests to us.—Editor)

OUR TOWN

(Continued from page 26)

Art and Craft Work: Of course many drawings and paintings and sketches should be made during the unit. In addition, local materials should be used in craft work. For example, if the town possesses a quarry, the children might collect samples of stone and use these to make simple paper weights, bookends (see *Junior Arts and Activities*, October 1945, page 36), and so on. Similarly, if pottery making is one of the town's industries, the children might make items such as those manufactured there. If the town is located in an agricultural region or near forests, the products of farm and forest might be used in a craft program. Cornstalks, twigs, wood, wool, and so on are possibilities. In the cotton belt, children might make collections of cotton in various stages of growth and use and might make pictures from cotton cloth.

It is to be doubted if children in the first grade can successfully produce a classroom newspaper modeled on the local publication, but older children can gain much from this activity.

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The pamphlets and other materials listed below may be just what you have been looking for. To facilitate your ordering these items we have prepared an order blank (see below). Use this to indicate the desired materials. Send the order blank to us and we shall forward your requests to the proper publishers.

We Can Have Better Schools is a pamphlet based on round-table discussions of 25 to 35 leading educators from diverse backgrounds who met with a view to aiding in the formulation of realistic educational policies during the post-war period. The pamphlet is a summarization of this meeting by Maxwell S. Stewart and contains other educational documents and research material. The price of the pamphlet is 10c. It is available from: The Public Affairs Committee, Inc., 30 Rockefeller Plaza, New York 20.

A free *Catalog of Teaching Aids* is available from The Kenworthy Educational Service, Buffalo 3, New York. Most of these teaching aids are inex-

pensive and range from children's books through visual aids to zoo posters. This is an extremely helpful catalogue for the busy teacher.

"For understanding, co-operation, and unity among the cultural groups in America," is what the Bureau For Intercultural Education, 119 West 57 Street, New York 19, says about their *Publications on Intercultural Education*. It is a listing of books, periodicals, reprinted material, pamphlets, and bibliographies for school and community use. Books and other materials for children and for classroom use in the elementary grades are indicated. The list was selected and annotated by William Van Til, and it pertains to this all-important topic of understanding among peoples.

A good general bibliography for adults is *What To Read About India* (revised) available from The East and West Association, Inc., 40 East 49 Street, New York 17. The titles were

selected on the basis of quality, usefulness, and availability. For the reader's convenience, main headings are given under which books are listed. Price of this bibliography is 20c.

A folder, *What the Federal Radio Education Committee Offers You*, is available from the F.R.E.C., U.S. Office of Education, Washington 25, D. C., at no charge. This folder lists their publications and catalogues. Teachers will find this source of material not only extremely useful, but also exceptionally inexpensive.

Chalmette National Historical Park (Louisiana), *Glacier National Park* (Montana), *Petrified Forest National Monument* (Arizona) are three good informative pamphlets available without charge from: Director, National Park Service, Chicago 54.

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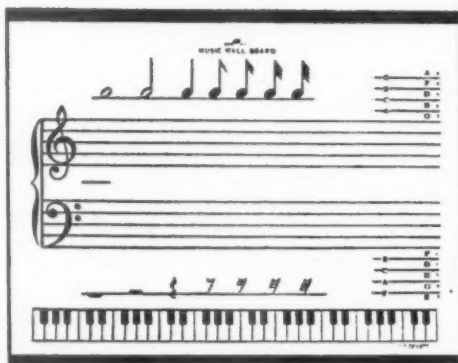


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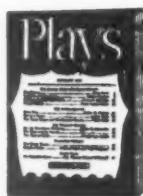
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